

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1921

ILLUSTRATED

LONDON: PUBLISHED UNDER THE AUTHORITY
OF THE BOARD OF EDUCATION, 1925



PORTRAIT OF AN ENGLISHMAN (MR. BAKER ?) ; BUST IN MARBLE.
BY GIAN LORENZO BERNINI (1598-1680).

Frontispiece

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PREFATORY NOTE.

IT is a pleasure once more to record a year of important acquisitions to all Departments of the Museum: the collections of Sculpture and Metalwork especially benefited by generous gifts or fortunate purchases. By the will of Mr. David M. Currie, the objects formerly on loan to the Museum became part of the permanent collections; included in this bequest were many rare examples of Renaissance Art—Italian maiolica, Limoges enamels, illuminated manuscripts, arms and armour, and a bronze Cupid of the school of Donatello. The income which accrues under the terms of the bequests of Captain H. B. Murray and Mr. F. R. Bryan again provided the Museum with important objects; to the former collection was added, among other things, an exceptionally interesting Flemish tapestry panel of the middle of the 15th century, and to the latter the Godsfield Pyx, a rare example of English gilt bronze of the 14th century. The purchases made during the year included the magnificent bust of an Englishman by Bernini (a photograph of which forms a frontispiece to this volume), and the extremely rare and interesting Byzantine panel of cloisonné enamel, identified as part of the crown discovered in fragments in 1860 at Nyitra-Ivanka, Hungary.

As in previous years, the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

The Annual Report on the Museum is printed as an Appendix to this Review (see p. 117).

February, 1925.

ERIC MACLAGAN.

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ERRATUM.

Pages XII. and 74. The Hon. Rachel Kay *should read*
 The Hon. Rachel Kay-Shuttleworth.

ACQUISITIONS.

I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

THE year 1921 was a singularly fortunate one for the Department of Architecture and Sculpture. By gift, bequest, and purchase important additions were made to every branch of its collections. The most outstanding acquisition was the bust of an Englishman (Mr. Baker?) by GIAN LORENZO BERNINI (1598-1680), purchased at the Beaudesert sale in July. Three ivories of the first importance were purchased; a relief of the filling of the water-pots at the Marriage of Cana, Alexandrian work of the 6th century, an English pectoral cross of the 11th century and a crucifix figure, probably English work of the 14th century.

From the Engel-Gros sale in June the Department acquired a stucco relief, possibly a cast from the lost bronze relief of Alexander the Great, by ANDREA VERROCCHIO (1435-1488). Other important additions to the Italian Collections included a bronze Cupid of the school of Donatello, part of the David M. Currie Bequest, and a fine boxwood statuette of Epictetus of the late 16th or early 17th century.

Dr. W. L. Hildburgh, F.S.A., gave an important Romanesque head, a Visigothic door-jamb and other details of Spanish architectural work.

A body of friends presented a fine alabaster figure of St. Christopher, of the 15th century, in memory of the late Cecil Duncan Jones. A gap in the French Collections was filled by the bequest by Mlle Antoinette Legat, of a marble statue of Amphitrite, perhaps by GERMAIN PILON (1535-1590).

(1) GIFTS.

DR. W. L. Hildburgh, F.S.A., added to the group of Spanish work he had already presented to the Museum a fine marble

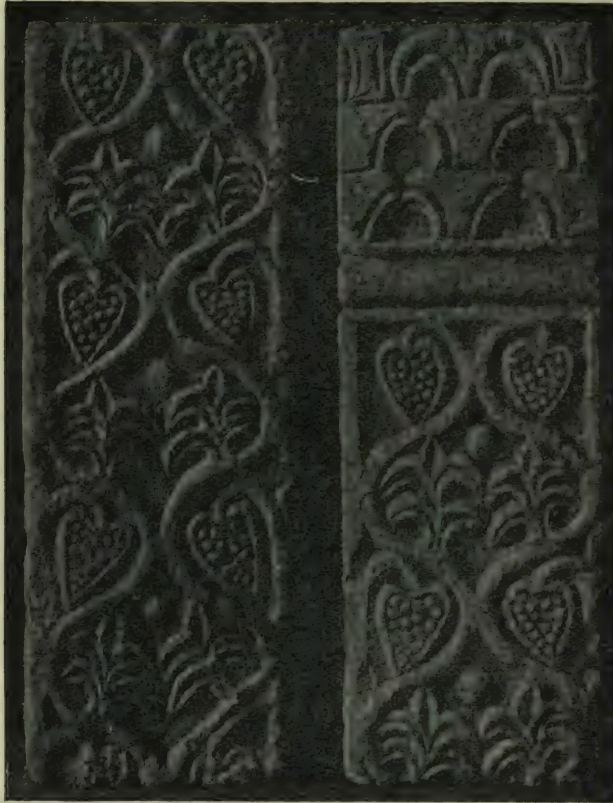


Fig. 1.

door-jamb (*Fig. 1*), which, by comparison with closely similar jambs in the Museum at Mérida, can perhaps be described as Visigothic work of the 6th–8th century. An interesting Spanish Romanesque head, betraying strong French influence, which had previously been on loan, was also presented by him, as well as a Catalan capital of the 14th century and three gravestones; one complete and dated 982 A.D., two fragmentary.

Apart from this group Dr. Hildburgh gave a charming little bronze Siamese head of the 14th century. Miss E. Wilson gave, in the name of Mrs. Elizabeth Wilson, a very fine early plaster cast of the bust of Madame du Barry, by AUGUSTIN PAJOU (1730–1828), the

original of which is now in the Louvre (*Fig. 2*). The German side of the collections was enriched by the gift by Mrs. Abbey of a wood relief, painted and gilded, of a Dominican saint, a palm-branch in his right hand, a book in his left. This relief, which was probably part of an altar-piece, is by a South German sculptor of the late 15th or early 16th century.

To the Italian bronzes was added a fine base, probably part of a candelabrum, decorated in high relief with heavy swags of fruit suspended from three ox-skulls, given by Mr. E. G. Raphael; it is Venetian work of the early 16th century (*Fig. 3*).

An important addition to the growing collection of English mediæval alabasters was made by the presentation of a large figure of St. Christopher of the 15th century, standing upon a base of contemporary workmanship. This figure was given by a body of his friends in memory of Cecil Duncan Jones, "who, after full three years'



Fig. 2.

DEPT. OF ARCHITECTURE AND SCULPTURE (*Gifts*).

devotion to his fellow-captives in Ruhleben, died in England on the eve of the Armistice" (*Plate 1, Fig. a*).

A typical example of 18th-century English relief work—a portrait of Sir Cloudesley Shovel—was presented by Mr. O. C. H.

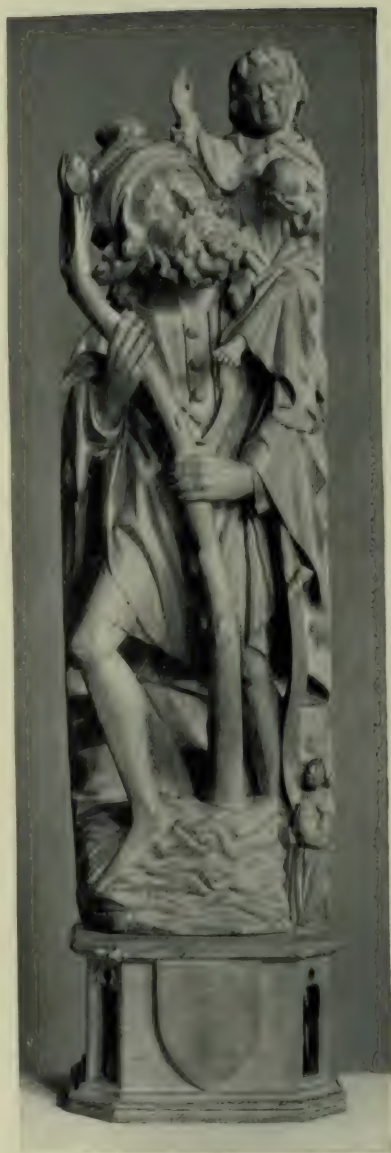
Gutekunst. A fine double doorway of pine, with fluted pilasters and a Gothic Chippendale fanlight, from a house in Eltham, was given by Mr. T. Batterbury. Mr. A. E. Anderson gave a bronze cast of the "Fallen Workman," by the late H. Gaudier Brzeska.



Fig. 3.

(2) BEQUESTS.

BY the will of Mr. David M. Currie, the collection formerly on loan in the Museum passed into its permanent possession. The most important object thus acquired by the Department was the large bronze Cupid of the school of Donatello, another



ST. CHRISTOPHER; STATUETTE IN
ALABASTER. ENGLISH; FIRST HALF
OF THE 15TH CENTURY.

GIVEN IN MEMORY OF DUNCAN JONES, ESQ.



ST. BARBARA; STATUETTE IN
ALABASTER. ENGLISH; FIRST HALF
OF THE 15TH CENTURY.

PLATE 2



CUPID; FIGURE IN BRONZE.
SCHOOL OF DONATELLO.
BEQUEATHED BY THE LATE DAVID M. CURRIE, ESQ.

example of which is in the Este Collection, formerly at Vienna, and now at Modena (*Plate 2*).

In addition to this statuette, there is a bronze figure representing Apollo, imitated from the Apollo Belvedere, which is possibly the work of Antico (1460-1528), and a bronze group of Silenus with the infant Bacchus, 16th-century Italian work. With these came a small but choice collection of plaquettes by Enzola, Moderno, Giovanni Bernardi and other artists.

An important gap in the French Collections was filled by the bequest by Mlle. Antoinette Legat of a 16th-century marble statuette of Amphitrite, perhaps the work of GERMAIN PILON (1535-1590). The nymph is naked, holding a light drapery in her left hand; at her feet are three dolphins (*Fig. 4*).

Lady Pilkington bequeathed five Japanese ivory carvings.



Fig. 4.

(3) PURCHASES.

IN July the Department purchased one of the most important acquisitions of recent years at the Beaudesert sale in the marble

bust of an Englishman, most probably to be identified as Mr. Baker, by GIAN LORENZO BERNINI (1598-1680). This bust, which is the only authenticated marble bust by the

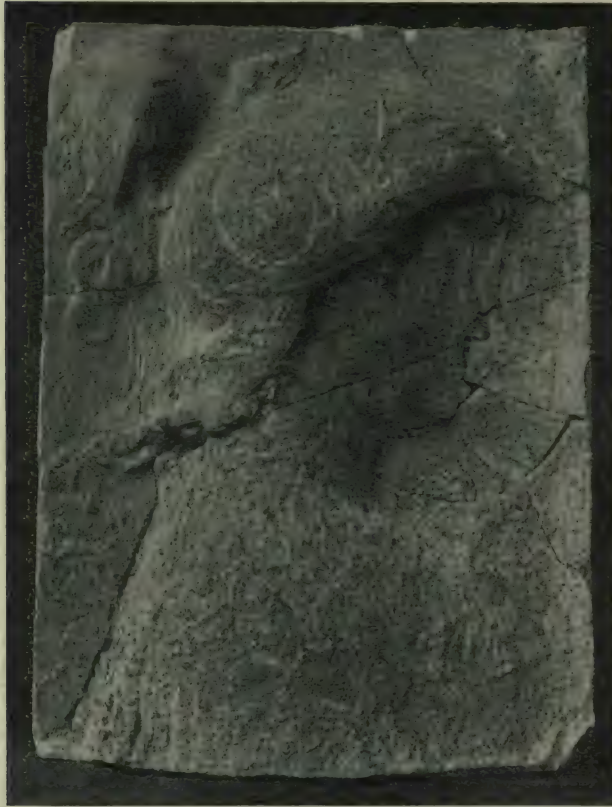


Fig. 5.

sculptor in a museum outside Italy, hardly falls short of the artist's highest level, and must rank with any of the masterpieces of sculpture in the Museum Collections. The blank pupil-less eyes are rare in Bernini's work, but the subtle modelling of the face and the treatment of the natural growth of loose hair are characteristic. The bust, which is mounted on a painted wood pedestal of English workmanship of about 1730, was

formerly in the collections of Sir Peter Lely, the Duke of Kent, the Earl of Hardwicke, Earl Cowper and the Marquis of Anglesey (*Frontispiece*).¹ It stood for many years on the

¹ This bust has been published in the *Burlington Magazine*, Vol. XI, February 1922.

staircase at No. 4, St. James's Square, whence it was removed to Beaudesert, and there the Museum was fortunate enough to acquire it.

At the Engel-Gros sale in Paris in June a stucco relief was purchased of a warrior wearing a helmet, at the back of which is a coiling dragon. This relief, which resembles the marble Scipio in the Louvre, was perhaps moulded from the lost bronze profile of Alexander the Great, by ANDREA VERROCHIO (1435-1488) (*Fig. 5*). Other purchases included a wax model for a monument of Pope Alexander VII, by DORASTANTE D'OSIO, dated 1660, formerly in the possession of George Richmond and his son Sir William (so long associated with the work of the Museum), and a portrait medallion in marble of King Alfonso V, of Naples, of the 15th century. A fine boxwood statuette of a naked man, representing Epictetus, probably by a Fleming working in the late 16th or early 17th century, was also bought (*Fig. 6*).

The collection of ivories was enriched by the addition of three carvings of the highest quality purchased from an English private collection. The first and most important of these was the relief¹ of the filling of the water-pots at the Marriage of



Fig. 6.

¹ This relief is discussed at length in the *Burlington Magazine*, Vol. XXXVIII, April 1921.

Cana (*Plate 3*). The upper part of the panel, which has been lost, represented the Wedding Feast, and the central figure was offering a cup to Christ; this may be seen by comparison with the relief of the same subject on the Salerno *paliotto*, which appears to be imitated from it. This



Fig. 7.

relief and others of the series in the Museo Archeologico at Milan, the Musée de Cluny in Paris, the British Museum and this Museum in all probability formed part of the lost ivory "Chair of St. Mark" at Grado. The provenance is likely to be Alexandria, the date 6th century.

An interesting acquisition for the Bryan Bequest is the relief of the Crucifixion, with the symbols of the Four Evangelists in morse ivory (*Fig. 7*),¹ arranged as a pectoral cross with cavities at the back for relics, which is probably English work of the 11th century. It is said to have been found in Gloucestershire,

and may be compared with a much smaller pectoral cross in the British Museum found at Lewes. The arrangement of the crucifix figure, with the *Dextera Dei* above, may be paralleled in the undoubtedly English Roods at Romney and elsewhere. Thirdly, the Museum acquired a very fine

¹ This relief is described in the *Burlington Magazine*, Vol. XLVI, February 1925.



THE MIRACLE AT CANA; RELIEF IN IVORY. EARLY CHRISTIAN
(ALEXANDRIAN ?) ; 6TH CENTURY.

PLATE 4



CHRIST ON THE CROSS; STATUETTE IN IVORY. ENGLISH; FIRST
HALF OF THE 14TH CENTURY.
(THE ARMS AND FEET ARE RESTORATIONS.)

figure of Christ on the Cross (*Plate 4*). The figure, the hands and feet of which have been restored, is rather different in style from the contemporary French statuettes. The arrangement of the legs, the modelling of the torso and the treatment



Fig. 8.

of the drapery are distinctive, and it is probable that this ivory is of English workmanship of the 14th century.

The English side of the mediæval collection was further added to by a small group of architectural details of the

13th and 14th centuries acquired from the Architectural Association. With these details came two alabaster reliefs of the 15th century, representing the Martyrdom of St.

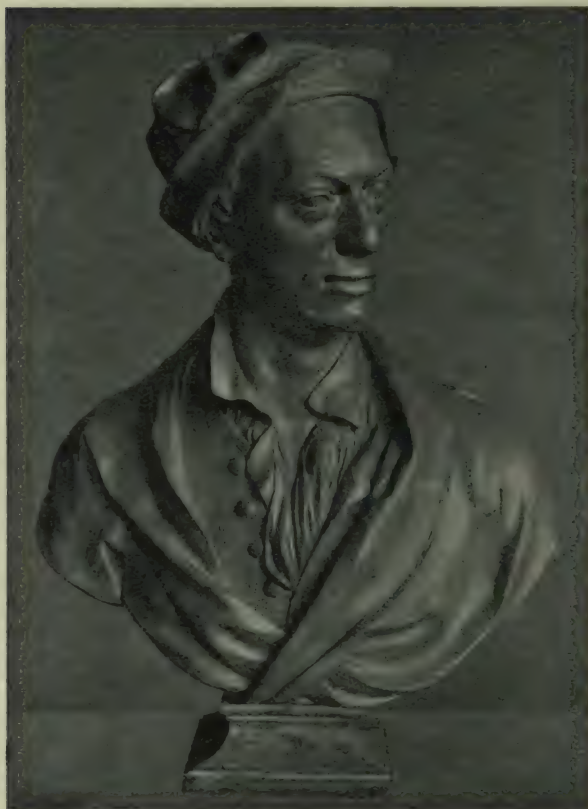


Fig. 9.

Catherine and the Coronation of the Virgin. These were exhibited at the Society of Antiquaries in 1910 (Catalogue Nos. 43 and 13). Later in the year a statuette of St. Barbara, of very fine quality, was purchased, the robe retaining much of the original blue colouring (*Plate 1, Fig. b*). A stone altar-piece of the 14th century, from Sutton Valence Church, was also bought. The altar originally had five panels carved with the Five Joys of the Virgin, but the two outside reliefs are missing¹ (*Fig. 8*). Two lead busts, in singularly good condition, of Dr. Salmon and his wife Mary, were purchased, which are almost certainly

¹ See *Archaeologia Cantiana*, Vol. XXXVI, p. 149, 1923.

the work of the sculptor, François Roubiliac (1695-1762) (*Figs. 9 and 10*).

For the collection of Chinese sculpture were bought a small figure of Kuanyin in painted and gilded wood and a colossal head of a Bodhisatva, also in wood, but painted over a coating of gesso, both of the Sung dynasty (960-1260); also two fine statuettes of an emperor and his son, holding votive tablets, in wood, painted and gilded over gesso (*Fig. 11*), and a small portrait statuette of a bearded man in marble, the former probably 15th century in date, the latter 17th century. A little Canton ivory relief of fine quality, of a peasant woman and her baby, was also acquired.

Finally a sardonyx cameo of a mythological subject, formerly in the Arundel, Marlborough and Heseltine Collections, in a moulded frame of gilt metal, which was



Fig. 10.

DEPT. OF ARCHITECTURE AND SCULPTURE (*Purchases*).

exhibited at the Burlington Fine Arts Club Exhibition of Italian Art,¹ was bought at a sale. This exceedingly beautiful cameo is Italian work of the first half of the 16th century.

¹ 1912. Catalogue, p. 139, No. 8.



Fig. 11.

II.—DEPARTMENT OF CERAMICS.

THE year 1921 was marked for the Department by three important benefactions. The Currie Bequest brought in additions of first rank to the series of Limoges enamels, Italian maiolica and European porcelain. The Murray Bequest funds served for the acquisition of fine examples of Swiss stained glass and German porcelain. A generous gift from Mr. C. H. Campbell included valuable specimens of pottery of widely various dates and origin, helping to fill several conspicuous gaps in the collections. These accessions, with a large number of minor gifts and some important purchases, mark the year as one in which notable progress was made in the growth of the Department.

(1) GIFTS.

AMONGST Chinese wares acquired by gift in this year the only pre-Ming piece was an unglazed pottery disc from the late Mr. Julius Spier. It is similar in character to that illustrated by Dr. Berthold Laufer, *Chinese Pottery of the Han Dynasty* (Plate 54), and may be ascribed to the Han dynasty (218 B.C.—A.D. 220). These objects were intended as symbolical weights for grave-clothes.¹

Of Ming dynasty wares, the Museum received several interesting specimens, the most unusual being a blue-and-white porcelain bowl (*Fig. 12*), presented by Mr. Herbert Eccles. Intended for holding hot food, it has a double body to be filled with hot water, with a hole in the base for the insertion of a stopper; it is painted with equestrian figures in landscapes in the free style which is associated with the 15th century. Five other specimens of blue-and-white, probably the output

¹ See Laufer, *Jade*, p. 306.

DEPT. OF CERAMICS (*Gifts*).

of provincial Chinese kilns, were given through the National Art-Collections Fund by Lt.-Col. K. Dingwall, D.S.O., as well as a small bowl, painted in red, green and lavender-blue enamels, which may also be assigned to some small private



Fig. 12.

factory. A fine covered bowl of plain white porcelain of the reign of Wan Li (1573-1619) was received in the gift of Mr. C.H. Campbell (see p. 19); it belongs to the class with decoration partly perforated and partly in high relief, in biscuit, the ground only being glazed. Sir Michael

Sadler, K.C.S.I., C.B., gave a cylindrical vase of glazed cream-coloured porcelain, with incised decoration in panels, which probably represents the continuation during the Ming period of the Ting type of Sung times. Sixteen pieces of blue-and-white, mostly of the reign of K'ang Hsi (1662-1722), were given from the collection of the late Sir Henry Bergne, K.C.B.

A most important collection of pottery fragments from

DEPT. OF CERAMICS (*Gifts*).

Egypt, comprising over a thousand specimens, was given by Mr. G. D. Hornblower. The collection was formed on the spot by the donor, and includes a number of lustre pieces excavated at Behnesa in Upper Egypt, and similar in type to those found at Samarra, in

Mesopotamia, during the excavations of Professor Sarre and Dr. Herzfeld.¹ Samarra was founded about A.D. 838, and was the capital of the Caliphate until about 883, when it was completely abandoned; whether the Behnesa fragments were made in Egypt or Mesopotamia, they may therefore



Fig. 13.

probably be dated to the 9th century. They offer, however, close analogies to wares found in Spain at Medina-az-Zahra, the residence for a short period in the 10th century of the Caliphs of Cordova. The majority of Mr. Hornblower's

¹ See Sarre in *Der Islam*, Vol. V, 1914, p. 180, and in *Berliner Museen, Berichte*, Vol. XLIII, pp. 49-60.

pieces came from the rubbish heaps of Fostat (Old Cairo), and range in date from the 10th century to the 16th, in which latter the city was sacked.



Fig. 14.

exceptional design of figures, from a vessel of uncertain form and intention, is illustrated, with other selected fragments, in (*Fig. 13*).

It seems probable that the larger number are of local manufacture, although the collection includes a quantity of obviously foreign pieces, such as Chinese porcelain and lustre ware from Spain. The presumed local productions exhibit varying techniques, including lustre painting, incised decoration under coloured glazes, painting in blue and other colours under a clear glaze, as well as the familiar *sgraffiato* and slip wares of the Mameluke potteries; amongst them are also representatives of the pottery in unglazed clay, both stamps with relief designs for ornamenting cakes and pierced strainers from the necks of jugs for cooling water. A fragment of this unglazed ware similarly pierced with an

DEPT. OF CERAMICS (*Gifts*).

A fine Valencian drug-pot (*Fig. 14*) of blue-and-white earthenware was given in the name of the late Mr. Frank Bergne, to whom it had belonged ; this rare piece, dating from the 15th century, is painted on both sides with the eagle of St. John the Evangelist, the device of the city of Valencia.

Gifts of English porcelain included an interesting little figure of a dancing youth (*Fig. 15*).¹ It was given by Mr. Alfred E. Hutton, and bears the hitherto unrecorded mark of a Y within a triangle, enclosed by a circle. It shows close analogies in colouring and modelling with certain figures that have commonly been ascribed to Longton Hall, and was doubtless made in the same factory as they. Evidence is on the whole against a recent suggestion that these figures are to be regarded as early productions of Derby. Mr. Dyson



Fig. 15.

Perrins gave a Liverpool punch-bowl, which passed for many years as Worcester and was illustrated by Mr. R. L. Hobson,

¹ Reproduced in E. Hannover, *Pottery and Porcelain*, Vol. III, Fig. 854.

Worcester Porcelain (Plate 5), as possibly an example of the painting of Dr. Wall, the founder of the Worcester factory. The recent discoveries of Mr. P. Entwistle, in excavations on a site occupied by various Liverpool porcelain makers, establish that this bowl was really made at Liverpool, and with it go two jugs in the Schreiber Collection, No. 787.¹ A glazed white figure of a seated hound, given by Colonel Dingwall, appears to belong to a small group of figures that may be assigned to the earliest years of the Chelsea factory.² Dr. and Mrs. Bellamy Gardner gave a Bow cup, as well as a dish painted with feathers and with relief moulding identical with that on a waster fragment discovered recently in excavations on the site of the Bow factory; a similar dish, however, in Dr. Gardner's collection, which was published by him in *The Connoisseur*, Vol. LXV, p. 150, is marked with the red anchor of Chelsea.

Mr. Alfred Darby gave a representative collection of over 150 pieces of Salopian china. This ware was made between the years 1772 and 1799 at Caughley, in Shropshire. The earlier pieces are decorated with printing, or, less often, painting, in underglaze blue; on later examples gilding was commonly added to the blue, whilst enamel painting in colours was also employed. Several of the pieces in Mr. Darby's Collection bear dates. Thirty-seven miscellaneous pieces of porcelain and earthenware were received from Mr. Arthur Myers Smith. They include good representatives of the simple patterns in use in several Staffordshire factories at the beginning of the 19th century, which have never been surpassed in their appropriateness for the decoration of ordinary tea-table porcelain. Lt.-Col. Dingwall added to the small series in the

¹ These jugs were ascribed by Lady Charlotte Schreiber to Liverpool, but had latterly been assigned to Worcester on account of their similarity to the punch-bowl in question.

² Others, in the Museum and elsewhere, are illustrated and discussed by William King, *Chelsea Porcelain*, Plate 11 and p. 22.

DEPT. OF CERAMICS (*Gifts*).

Museum of early Venice porcelain (from the Vezzi factory)
a tea-pot with flower-painting in red and green.

A large gift of miscellaneous wares was received from
Mr. C. H. Campbell, including many pieces of great importance.
Amongst Eastern wares, we may mention, besides the Wan Li



Fig. 16.

covered bowl already described on p. 14, a large blue-and-white
Kutahia bowl of the 16th century (*Fig. 16*) and three other
pieces of Turkish earthenware. The gift includes, further,
four pieces of the red stoneware made by Böttger at Meissen.
These exhibit various types of decoration employed by him.
A tea-pot has facettèd decoration cut on the lapidary's wheel,
and, like a small pilgrim-bottle of late Renaissance form, is
finished by polishing on the lathe; a coffee-pot shows panels

DEPT. OF CERAMICS (*Gifts*).

alternately polished and moulded in relief ; the fourth piece, a small square bottle, is moulded in slight relief with charming *chinoiserie*s. Still another, and rare, method of decorating Böttger ware is exemplified by a square tray, the gift of Mr. Algernon Bathurst ; this tray, illustrated (*Plate 5*) with three



Fig. 17.

of the pieces from Mr. Campbell, is of chocolate-brown, not the usual red, body, and is painted with decoration in white and other enamel colours, thickly laid on. Mr. Campbell's gift included several soup-tureens in faïence and porcelain, illustrating the extraordinary richness and distinction of form achieved in Continental pottery of the baroque and rococo periods. Amongst them we may name specimens in Meissen, Sèvres, Niderviller, Clignancourt, Copenhagen and Oude Loosdrecht porcelain, and a particularly fine example (*Fig. 17*) in faïence from one of the factories at Marseilles. Other pieces calling for special mention in Mr. Campbell's gift are a porcelain



BÖTTGER STONEWARE. GERMAN (MEISSEN) ; EARLY 18TH CENTURY.
GIVEN BY C. H. CAMPBELL, ESQ., AND ALGERNON BATHURST, ESQ.



TWO LEAVES OF A TRIPTYCH; PAINTED ENAMEL ON COPPER. THE ANNUNCIATION. FRENCH (LIMOGE); LATE 15TH CENTURY.

BEQUEATHED BY THE LATE DAVID M. CURRIE, ESQ.

cream-jug, with painting in the Kakiemon style, made at Chelsea in the earliest days of the factory, a model of a cradle, decorated with the letters of the alphabet, in Staffordshire slip ware of the 17th century, and specimens of various French wares of the 19th century.

Mr. Alfred Darby gave with his collection of Salopian porcelain a specimen of the rare enamelled earthenware made at Hamburg in the 17th century. This is a jug (*Fig. 18*) painted in blue with the arms of the city of Hamburg and the date 1643.¹ Continental pottery is also represented by an interesting 16th-century maiolica tile from Liguria (Genoa or Savona), given by Signor Nino Ferrari, and by several examples of French and Spanish pottery, given by Mr. Stuart Davis, including specimens of Douay, Rambervillers, Tavernes and Marans faïence. Mr. Davis also gave some English pieces, including



Fig. 18.

¹ See Bernard Rackham, "Ein Hamburger Wappenkrug," *Der Cicerone*, Heft 23, December 1923, where the jug is fully described,

DEPT. OF CERAMICS (*Gifts*).

a Liverpool delft char-pot, two pieces of Bristol delft, and a milk-jug of the red earthenware reputed to have been made by the Brothers Elers at Bradwell Wood, in Staffordshire, towards the end of the 17th century. Other gifts of English earthenware were a punch-bowl from Brigadier-General Sir Gilbert Mellor, K.B.E., painted on the outside with flowers and foliage in blue, olive-green, yellow, reddish-orange and purple, colours typical of a class of delft ware the origin of which, as between Liverpool and Bristol, is a matter of doubt; and three tiles, from Mr. T. Charbonnier, painted in similar colours with figure subjects, which belong to the same disputed class.

Miscellaneous gifts included those from Mr. F. E. Andrews (four pieces of Swansea and Nantgarw porcelain and a Sèvres plate); Mr. R. P. Bedford (fragment of Chinese porcelain); The Bedford Level Corporation (cut-glass decanter); Messrs. Bluett and Son (modern porcelain jar of Chün type); Mrs. Carew (Meissen snuff-box); Mr. K. Carnig (Rhages fragment); Miss Cazenove (Clignancourt inkstand); Mr. René de l'Hôpital (Talavera earthenware dish); Lt.-Col. K. Dingwall, D.S.O. (model of a Japanese travelling-chest of Ninsei ware, pair of Ludwigsburg figures of Apollo and Hebe, Bristol delft plate, bust of Napoleon from the Herculaneum Pottery, Liverpool, and several pieces of modern pottery); the late Mr. Maurice Drake (several fragments of stained glass); Mr. Herbert Eccles (Worcester leaf-shaped dish, with a copy of the red anchor mark of Chelsea, and two other pieces of English porcelain); Lady Evans (Canton enamel pipe, Leeds bowl and two Copenhagen plates); Mr. Frank Findlay (five specimens of Castle Hedingham ware); Mr. J. Burnet Geake (Mason's ironstone china mantelpiece); Mr. A. Garabed (Persian bowl and earthenware hand-grenade from Rakka); Mr. Edward Hart (Japanese 17th-century porcelain drinking

DEPT. OF CERAMICS (*Gifts*).

vessel of the form often used as a hookah-base) ; Dr. W. L. Hildburgh (modern bowl made at Paterna, near Valencia) ; Miss Edith J. Hipkins (two panels of Dutch heraldic enamel-painted glass) ; Mr. Basil Ionides (two printed Liverpool tiles) ; Mr. F. A. Lart (three decanters of coloured Bristol glass) ; Mrs. Donald MacAlister (a Liverpool stone-china char-pot) ; Mr. H. C. Mossop (five De Morgan tiles) ; Mr. H. A. Murrey (collection of cut-glass chandelier drops) ; Mr. William J. Pountney (fragments of pottery found on the site of the kiln at Railshead Creek, Isleworth) ; Mr. Hugh V. Smith (Staffordshire earthenware bust of Milton) ; Major R. H. Raymond Smythies (two pieces of Russian porcelain) ; the late Mr. Julius Spier (Japanese earthenware model of a fan) ; Mr. H. M. Philipson-Stow (Worcester or Salopian saucer) ; Mr. George W. Younger (Spanish earthenware water-vessel) ; Mr. Leslie J. Wood (Chinese saucer of " aster pattern," with yellow ground).

(2) BEQUESTS.

THE bequest received during the year from the late Mr. David M. Currie brought many important accessions to the Department. These are of two main classes : Limoges painted enamels and Italian maiolica of the Renaissance period, and 18th-century European porcelain. The enamels are seven in number. First in date come two wings of a triptych,¹ painted with figures of the Archangel Gabriel and the Madonna (*Plate 6*), composing together the subject of the Annunciation. The figures, unsurpassed in richness of colouring, show the distinctive manner, apparent especially in the treatment of the faces, of the painter working about the end of the 15th century, who has been given from his principal work (in the Museum Collection, No. 552-1877) the name of the Master of

¹ This important enamel has been fully discussed and described by J. J. Marquet de Vasselot, *Les Émaux Limousins*, 1921, pp. 158, 297-298.

DEPT. OF CERAMICS (*Bequests*).

the Louis XII Triptych. The remaining Limoges enamels are : Four plates painted by the artist signing "I.C." (perhaps to be identified with Jean de Court), two from series representing the labours of the months (one of them after an engraving by Etienne Delaune), another showing Joseph interpreting Pharaoh's dream, after an engraving by Bernard Salomon of Lyons, and the fourth representing Aeneas carrying Anchises from the burning city of Troy ; lastly, two plates, painted by Suzanne de Court, with scriptural subjects, after Bernard Salomon.

The Italian maiolica includes four pieces by Francesco Xanto, painted at Urbino and lustréd by Maestro Giorgio at Gubbio ; one represents Ascanius conducting Achates to Dido, and is adapted from an engraving of Alexander and Roxana by Caraglio after Raphael. Among the remaining maiolica pieces, three are of first-rate importance. A panel (*Plate 7*), with the Assumption of the Virgin, is a work of extraordinary beauty, in the manner of the Umbrian School ; it is by the same hand as the plate in the Museum (No. 11—1867), with a figure of St. James the Greater, and other well-known pieces, which were convincingly assigned by C. D. Fortnum to the workshop of Maestro Benedetto of Siena. An early Gubbio lustréd plate is of interest from its subject, a group of suppliants at the tomb of St. Ubaldus, the patron of the city. Lastly, a bowl, with decoration of *putti* and early Renaissance ornament, may be identified as the work of the artist who signed his name *Zona Maria vro* (Giovanni Maria vasaro) on a celebrated bowl of 1508, which passed to America after the sale of the collection of the Duke of Newcastle in 1921.

The porcelain in the Currie Bequest includes, firstly, a series of over eighty fine specimens of Sèvres, representing the development of the royal factory from its inception at Vincennes to the period of the Revolution. All the important



MAIOLICA PAINTING: THE ASSUMPTION OF THE VIRGIN. ITALIAN
(SIENA); EARLY 16TH CENTURY.

BEQUEATHED BY THE LATE DAVID M. CURRIE, ESQ.



PORCELAIN GROUP, SYMBOLICAL OF AUTUMN, FROM A MODEL BY KÄNDLER.
GERMAN (MEISSEN); ABOUT 1765.

PURCHASED UNDER THE TERMS OF THE BEQUEST OF CAPT. H. B. MURRAY.

DEPT. OF CERAMICS (*Bequests*).

ground colours, which were the chief feature of Sèvres decoration, are here represented, especially the *bleu-de-roi*, the turquoise blue, the green and the *rose Pompadour*. Two pieces of the rare yellow (*jaune jonquille*) and two of "jewel decoration" in applied enamels are also in the collection, while the figure-painting includes signed examples of military and marine subjects by Morin and pastoral groups by Dodin. An undoubted work of the latter artist, although unsigned, is a plate from a celebrated service in the Royal Collection,¹ with mythological subjects in panels reserved on a *bleu-de-roi* ground. The middle subject is adapted from an engraving after *Les Bacchantes Endormies*, by Boucher; the four panels on the rim are taken from illustrations in the edition of Ovid's *Metamorphoses* published in Paris in 1768-1771, and from other sources. We may mention, lastly, a plate dated 1778 from the service with classical cameos on a turquoise-blue ground made for the Empress Catherine II of Russia, and one made in 1773 for Madame du Barry, whose monogram it bears. English porcelain is represented in the bequest by part of a Worcester tea-service, with Chinese figures on a scale-blue ground, and five pieces of Chelsea of the gold anchor period; there is also a fine Capodimonte figure of a youth.²

The funds of the Murray Bequest afforded the Museum opportunities of filling up deficiencies in the section of German porcelain. The most important of these acquisitions was a Meissen dinner-service, formerly in the Wilamowitz, Massey-Mainwaring and H. J. King Collections.³ The service includes a centre-piece and two dessert-baskets, modelled in full relief, with figures of satyrs and Silenus on an ass, as well

¹ Other pieces of the service are illustrated in Guy Francis Laking, *Sèvres Porcelain of Buckingham Palace and Windsor Castle*, pl. 59.

² Illustrated in Hannover, *Pottery and Porcelain*, Vol. III, Fig. 591.

³ Sold at Christie's as Lot 162 in the King Sale of May 6, 1914, and again as Lot 15 in the Sale of February 17, 1921.

as four tureens, each surmounted by a mythological figure. The pieces have a border of scale-pattern in salmon-red and relief moulding of the pattern known as "Prussian musical designs"; they are also painted with Oriental flowers in red and gold. The date is probably about 1770; the satyrs correspond in modelling with work known to have been executed by Johann Joachim Kändler in 1771, while the relief pattern did not originate till 1765.¹ The scale-pattern is probably in imitation of contemporary Berlin porcelain, an influence which would naturally show itself after the victory of Frederick the Great in the Seven Years' War.

Another noteworthy specimen of Meissen porcelain is a centre-piece in three parts (*Plate 8*), representing Autumn in the guise of Bacchus carousing with a nymph and two infant fauns. The model is Kändler's work of about 1750, but the present example cannot be earlier than 1763, for it bears the Meissen factory number impressed, and the system of numbering was only introduced in the latter year.²

The third acquisition is a group, in white Nymphenburg porcelain, of two lovers amongst rococo ruins. This group, perhaps symbolical of Touch, from a set of the Five Senses, is the work of Franz Anton Bustelli, one of the most individual masters of his time. He was of Ticinese Swiss birth and worked at Nymphenburg from 1754 until his death in 1763.³

The funds of the Murray Bequest also enabled us to add to the collection of Swiss and South German glass paintings. A series of ten panels, latterly at Barningham Hall, near Cromer, illustrating the story of Tobit (*Plate 9*), were painted in South Germany, probably at Ulm, from designs by Christoph Murer, of Zurich (b. 1558, d. 1614). A panel, with the story

¹ See *Festive Publication*, 1910, pp. 31, 65, 175.

² A similar group in the Schlossmuseum, Berlin, is illustrated by L. Schnorr von Carolsfeld, *Porzellan*, 4th edition, Abb. 56, 57.

³ A coloured version of this group, in the Bayerisches Nationalmuseum, Munich, is illustrated by F. H. Hofmann, *Porzellan-Manufaktur Nymphenburg*, Vol. II, Plate 10.

DEPT. OF CERAMICS (*Bequests*).

of the Clemency of Trajan and the arms of Hans Ulrich Dumeisen of Rapperschwyl, bears the signature of Johannes Kachler of Uri (b. 1597, d. 1628); another panel, with the same arms, and a painting of the Emperor Conrad at the siege of Weinsberg, is signed "H.R." and dated 1619.



Fig. 19.

The remaining purchases were two smaller heraldic panels, one Swiss, signed "B.W." and dated 1617, the other from Ulm, dated 1602.

Another important bequest was that of nearly forty pieces of opaque Bristol glass from the late Mr. Edward William Colt. Before this accession this interesting development of the craft of glass-making was very poorly represented in the Museum collection. The Colt Bequest includes several pieces (such as those illustrated in *Fig. 19*), perhaps painted by Michael Edkins, whose work may also be recognised on porcelain

made about 1750 at Lowdin's Glasshouse at Bristol.¹ Other bequests were several pieces of cut glass, mostly of French origin, from the Lady Bergne Collection, a set of chessmen in Martin ware from Mrs. Clara Boulnois, and a collection of seventeen Staffordshire enamelled boxes from Mr. H. P. I. Warburton.

(3) PURCHASES.

THE purchases of Chinese pottery in this year included two early specimens of figure-modelling which may be ascribed to the Northern Wei dynasty (386-549). Both are of unglazed earthenware with traces of painting. One has a black body and represents a man on a horse; the other² seems to be a coolie running between the shafts of a litter or cart, of which doubtless there existed an accompanying model. Of T'ang pottery (618-906) there should be mentioned a small pillow, with incised decoration filled in with green, brown and blue glazes, and a little cup with ring handle, of a form borrowed from contemporary silver. The Sung dynasty (960-1279) is represented, firstly, by a bottle of porcelain covered with a thick celadon-green glaze; it is a product of the Lung-ch'üan factory, and belongs to the type known as *kinuta* celadon, *kinuta* being the Japanese word for mallet, in allusion to a certain famous mallet-shaped vase preserved in the temple of Bishamon at Kiōto. Other celadons of the Sung dynasty are a small plate with marbled decoration (*Fig. 20*), and a little openwork vase with a pattern of dragons in relief, in which it has been suggested that Scytho-Siberian influences may be recognised. Ting wares of the same period include a large plate with a floral pattern in relief and a small hexagonal vase of delicate quality with a relief design of cloud-scrolls. A small white bowl, with relief decoration surrounding an unglazed

¹ Some of these glasses are illustrated in *The Connoisseur*, Vol. LXX, 1924, p. 76 ("Michael Edkins," by Sir Gilbert Mellor).

² Illustrated in "Chinese Art," *Burlington Magazine Monographs*, 1925 (Ceramics, Plate 8).



GLASS-PAINTING, FROM A SERIES ILLUSTRATING THE STORY OF
TOBIT. SWISS (ZURICH); DATED 1595.

PURCHASED UNDER THE TERMS OF THE BEQUEST OF CAPT. H. B. MURRAY.



FIGURE OF ENAMELLED EARTHENWARE. LUCRETIA.
PORTUGUESE (RATO); 1770-1775.

ring, is probably a Ting piece of the Ming dynasty (1368-1643). Tz'ü-chou pottery of the Sung period includes a tall ribbed oviform vase, with chocolate-brown glaze, a two-handled jar with foliated patterns reserved in the coating of white slip by the use of cut paper instead of the customary viscous "resist";

a flower-pot, with a fruit design, executed by cutting through a coating of slip and painting with spots of brown, and a covered bowl, with painting in red, green and yellow. Among other Sung pieces may be named a crackled white-glazed bowl from the newly discovered Chi-chou factory, and a



Fig. 20.

somewhat similar jar of lobed form. Amongst the purchases of Ming porcelain are a few pieces of special interest. To the blue-and-white class belong a small jar with pencilled decoration, perhaps of the 15th century,¹ and a bowl with Mohammedan blue painting, which bears the mark of Ch'êng Hua (1465-1487), but was more probably made in the reign of Wan Li (1573-1619). The enamel-painted pieces are a

¹ Illustrated by R. L. Hobson, *Wares of the Ming Dynasty*, Plate 16.

DEPT. OF CERAMICS (*Purchases*).

saucer-dish, with floral decoration in blue on a yellow ground,¹ of the reign of Hung-chih (1488-1505), a large early 16th-century jar, painted with a figure-subject in underglaze blue, with cherry-red enamel as a background,² and two small jars, decorated respectively with boys at play and fish among weeds, and including in their colour-scheme the turquoise-green enamel that seems to have passed out of use after the reign of Chia Ching (d. 1566). Amongst other miscellaneous specimens of Ming date is a covered box of white-glazed porcelain made from a mould similar to one given by Lady Lister in 1919. Of Corean porcelain two specimens were acquired, a wine-cup and stand with celadon glaze and a jar painted with flowers in red and green. A small figure of an elephant carrying a large basket, with brownish-purple glaze, is a rare piece of porcelain from the site of the ancient kilns at Sawankalok in Siam. Three pieces of early Chinese jade were also acquired.

Ten pieces of Persian pottery were added by purchase during this year. Three of these are bowls of various types of the so-called "Gabri" ware, ascribed to the 9th or 10th centuries and decorated by the *sgraffiato* process, or by painting in brown and green. A fourth is painted in dark brown with stylised inscription.

Thirty-seven fragments of pottery, found in excavations at Constantinople, appear to be Byzantine, of some period preceding the Turkish conquest in 1453.

Other purchases of earthenware included thirteen fragments of Dutch enamelled earthenware of the Italian type, dug up in Amsterdam and Rotterdam; a large blue-and-white Delft dish,³ painted with semi-naturalistic flowers and marked with

¹ Illustrated by Hobson, *op. cit.*, Plate 25.

² Illustrated in colours by R. L. Hobson and A. L. Hetherington, *The Art of the Old Chinese Potter*, Plate 130.

³ Illustrated in E. Neurdenburg, *Old Dutch Pottery and Tiles*, Fig. 44.

the monogram "L.V.E." (factory of Louwijs Fictoor, or of Lambertus van Eenhoorn) a plain white faïence figure of Lucretia (*Plate 10*), made at the royal factory of Rato, Portugal, between 1770 and 1775¹; a large dish of uncertain origin, painted in blue, with a Chinese lady, marked "T.v.B." and dated 1753; a figure of a shepherd with a dog in hard red ware, unglazed, presumably made in Staffordshire in the early 18th century, and copied from a known original in bronze.

Purchases of German porcelain included a cup and saucer with polychrome decoration of the Böttger period, another of blue-and-white with figure subjects added in colours outside the factory, a blue-and-white baroque flower-pot, and a plate

with the arms of Ernst Johann Biron, Count of Livonia,

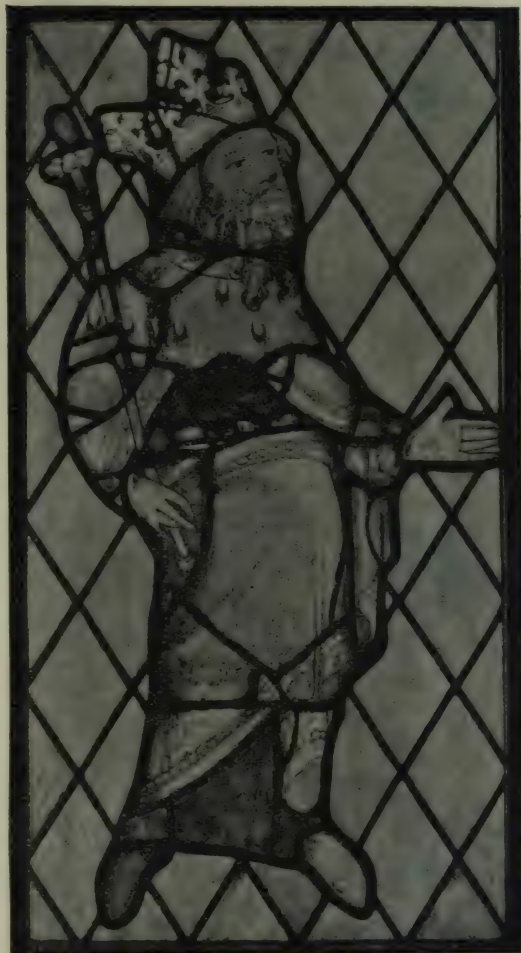


Fig. 21.

¹ See J. Queiroz, *Ceramica Portuguesa*, Lisbon, 1907, *Fig. 50*, and p. 65.

DEPT. OF CERAMICS (*Purchases*).

Esthonia and Courland between 1730 and 1737, all from the Meissen factory, and two of the figures of children modelled for the Höchst factory by Johann Peter Melchior.

An important purchase of stained glass was a late 14th-century figure of King Joash (*Fig. 21*). This was formerly part of the Tree of Jesse in the East window of the chapel of Winchester College, from which it was removed when the windows of the chapel were restored in 1821, and had latterly been with five other figures, now in an American private collection, at Parham, Sussex.

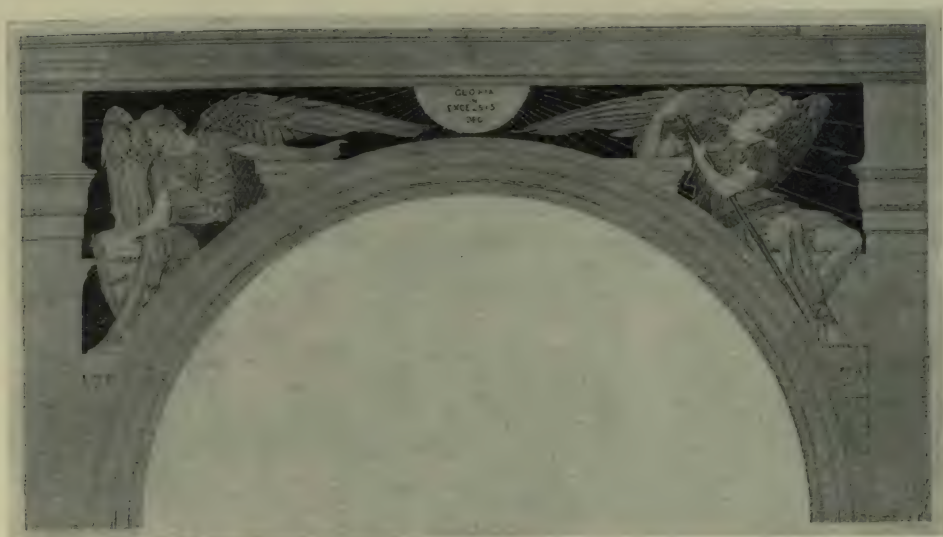


Fig. 22.

III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

IT is pleasant to record that the list of donors to the Department of Engraving, Illustration and Design during 1921 comprises 125 names. Their generosity has been of great value in strengthening the resources of the Department.

In this Review, however, it is impossible to record the many thousands of drawings, prints, designs, etc., that have been given or purchased in the course of the year. They are catalogued in detail in the Departmental printed volume, *Accessions*, 1921, at the beginning of which a list of donors' names is given.

(1) ENGRAVING.

THE most important individual addition to the collection of Engraved Ornament was a design for a dish (*Plate 11*), by Hans Hirtz, who was working at Strassburg, c. 1590. The design is about 21 in. in diameter, executed in the "dotted

manner." The subject is Neptune in a chariot drawn by three sea-horses, with surrounding pictures of centaurs, tritons, river-gods, etc. The style of the work, the vivacity of the



Fig. 23.

composition and the expressive movements of the figures are, as has been confirmed by Dr. Jessen, of the Kunstgewerbe Museum, Berlin, all characteristic of the work of Hirtz. If the print is an original engraving, and not produced by rubbing from an actual dish, which for technical reasons seems unlikely, it would appear to be unique, and also to be the largest known print of this particular period and manner.

Under the terms of Captain H. B. Murray's Bequest, examples of engraved design for cups, jewellery, etc., of the 16th century were bought, including work by H. Aldegrever, B. Beham, J. Binck and Alaert Claesz. Special attention

may be drawn to a fine proof (from the Liphart Collection) of Albrecht Altdorfer's woodcut (B. 59) of "The Holy Family, with three angels, at a font" (*Fig. 23*). Other purchases in this section filled gaps in the work of Delaune, Virgil Solis, P. Nolin, A. Muntinck, and other artists.

The Museum has some brilliant proofs of Meryon's etchings, and, to commemorate the centenary of his birth, these were publicly exhibited. The opportunity was taken of buying eight of his earlier works as an addition to the series, and four more were presented by Messrs. Colnaghi. Seventeen etchings by D. C. Read (1790-1851) were bought, and two by James Stark (1794-1859) were given by Mr. Sydney Vacher. The representation of the more modern school was greatly increased by many generous gifts.

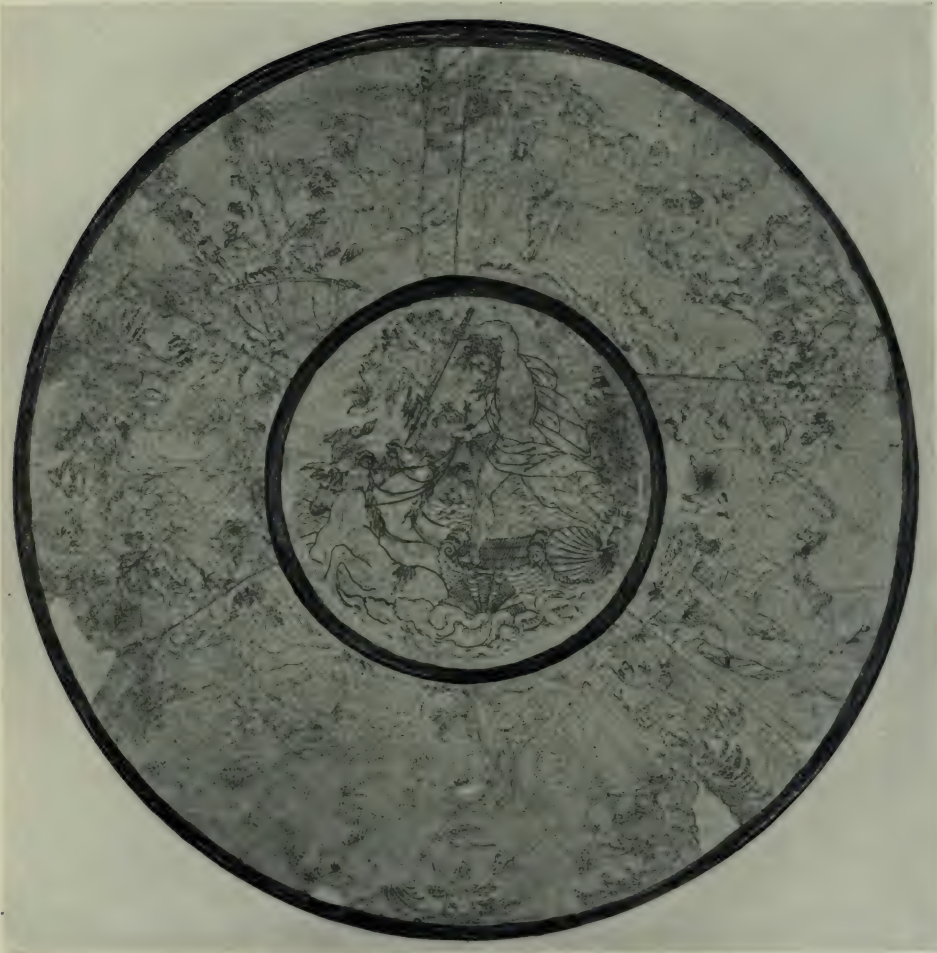
Mr. Stanhope Forbes, R.A., presented a series of proofs, forming an almost complete collection of the etched work of his late wife, formerly Miss Elizabeth A. Armstrong. Mrs. Forbes's drypoints (*Plate 12*), made mainly between 1883 and 1888, possess a sensitiveness and charm that demand much wider appreciation than they have received; but, unfortunately, there are very few proofs from her plates in existence. To his kind gift, Mr. Stanhope Forbes added three water-colour drawings on which drypoints were based. A *catalogue raisonné* of "The Drypoints of Elizabeth Adela Forbes," by A. K. Sabin, was published in *The Print Collector's Quarterly*, Vol. IX, p. 75, 1922. A somewhat similar gift comprised twenty-one etchings by Alick G. Horsnell, given by Mrs. Furze, in memory of her brother, the artist, a young and talented etcher, who was killed in action on the French front on July 1, 1916. Mr. Sydney Vacher gave six drypoints by the late Claude Shepperson, A.R.A.; Miss McGhee, three etchings by Beaufrère; and Messrs Colnaghi, six drypoints by W. P. Robins, R.E. Work by other modern etchers added to the

collection, mostly in the form of gifts, included three etchings by James McBey, one by Muirhead Bone, seven by Malcolm Osborne, A.R.A., R.E., nine by Percy Smith (including his series of "The Dance of Death"), and one by E. Blampied, R.E. Mr. George Belcher kindly gave a series of eleven of his etchings, coloured by hand, representing notable characters at the National Sporting Club and elsewhere. Two mezzotints and two etchings, by Sir Frank Short, R.A., P.R.E., were bought as an addition to the large collection of his work presented by the artist, in 1919, in memory of his son.

There has been a growing interest in the modern revival of wood-engraving as a method of personal artistic expression, as distinct from its more mechanical use for reproductive purposes, exemplified by the book illustrations of the 'sixties. Among woodcuts acquired during the year are eighteen by Eric Gill, twelve by Sydney Lee, A.R.A., R.E., twelve by Roger Fry, five by Mrs. Gwendolen Raverat, two by Noel Rooke, two by J. F. Greenwood, and three by W. G. Raffé. Among woodcuts printed in colour, in the Japanese method, may be mentioned three by Miss E. Kirkpatrick and three by Urushibara, a Japanese artist working in London.

To the section of Lithography additions were made by gift or bequest of original lithographs by E. Borough Johnson, Augustus John, Professor W. Rothenstein, Anthony Raine-Barker, Miss E. H. Henderson, Will Dyson and R. Ihlee.

In this section Posters may be conveniently included, and to the Museum Collection of these an important addition was made during the year by a generous gift from Mrs. Clarke. This comprised 276 examples belonging to a collection formed by her late husband from about 1885 onwards, and containing examples of the work of many of the leading British and French designers, who helped to popularise and set a high standard for poster work. The main part of the collection,



HANS HIRTZ.
DESIGN FOR A DISH. ENGRAVING IN THE DOTTED MANNER.



ELIZABETH ADELA FORBES.
"DOROTHY." *Dry-point.*

which was shown at the Royal Aquarium in the first recorded Poster Exhibition, 1894-1895, consists of work by French artists, such as Steinlen (including his memorable "Yvette Guilbert"), Chéret, Toulouse-Lautrec, and Forain, who were pre-eminent in poster art. Fifty posters, showing the gay, frivolous, but charming, art of Chéret, were bought at the same time, so that French posters of the last years of the 19th century are now adequately represented.

Among the British posters given by Mrs. Clarke are many of special importance. One may draw attention to the rare (stencilled) poster for "Hamlet" (*Fig. 24*), designed by the "Beggarsstaff Brothers" (William Nicholson and James Pryde). The poster gives the "counterfeit presentment" of Mr. Gordon Craig, and was executed for him, some thirty years ago, when he was touring the provinces in the part of Hamlet.

The Underground Electric Railways Company, which, thanks to the enterprise of Mr. Frank Pick, has done notable



Fig. 24.

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN (*Engraving*).

work in the encouragement and development of poster art, were very generous donors. They presented original drawings or proofs of all their own posters (among them work by Spencer Pryse, J. Hassall, Ethel Gabain, Lovat Fraser, C. W. R. Nevinston, Laura Knight, F. Gregory Brown, E. A. Cox, F. Herrick, F. Taylor, E. McKnight Kauffer, etc.), and also numerous other posters, including a large series of Danish examples. A series of their posters was also given by the Paris, Lyons and Mediterranean Railway Company.

A very valuable addition was made to the section which illustrates the technique of various processes of engraving on wood and metal by a complete collection showing the process of Music Engraving. This exhibit was specially formed for the Museum, and presented by the late Mr. J. Sherlock, whose descriptive notes add great interest to the various tools and materials which have been arranged for exhibition. A plate and proofs were given by Mr. Harold Curwen to illustrate the materials and process of offset lithography.

(2) ILLUSTRATION AND BOOK ORNAMENT.

THE principal purchase of the year was a large collection of about 50,000 initial letters and title-pages from early printed books of the 15th and 16th centuries. The collection belonged formerly to Dr. Oscar Jennings, and supplied the material on which he based his book on "Early Woodcut Initials," published in 1908. When the work of classification and arrangement is completed, this collection should prove of great value to students of typography and book-ornament.

The existing collection, already large, representing the work of the Kelmscott Press, was strengthened by the addition of an original drawing (*Fig. 25*) and several proof illustrations by Sir E. Burne-Jones, some of them for projected, but

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN
(*Illustration and Book Ornament*).

unpublished, volumes ; together with proofs of various initial letters and borders. Mr. C. R. Ashbee gave a collection of trial pages, proof sheets, woodcuts, etc., belonging to publications of the Essex House Press from 1900 to 1906.



Fig. 25.

A collection of one hundred and fifty-six illustrated title-pages and covers for Music was acquired to illustrate the historical development of a specialised section of book-ornament.

Several original drawings for book-illustration were presented. Drawings, by J. Mahoney for "Little Dorrit" (1873) and "Our Mutual Friend" (1874), were given by Mr. A. E. Anderson, who also added seven drawings by Henry Ospovat

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN
(*Illustration and Book Ornament*).

to his previous gift of work by this artist. Four drawings, by R. Anning Bell, R.A., were presented by Mr. Sydney Vacher ; and Mr. Gerald Hayes gave an illustration by Howard Pyle for the poems of Oliver Wendel Holmes (1892).

(3) DESIGN.

AS an addition to their previous gift of books, drawings and prints, comprising the Alma-Tadema Memorial Library, the Misses Alma-Tadema presented forty-three additional studies of figures, drapery and other details of pictures by the late Sir L. Alma-Tadema, R.A.

Ten sheets of sea and cloud studies made in North Wales, c. 1874, by the late F. W. Hayes, were presented by his son, Gerald Hayes.

Five portrait studies in pencil by Legros came as a supplement to the Constantine Ionides Bequest. Fine draughtsmanship of another type will be seen in a large study of a head by Frederick Sandys, dated 1899.

Mr. W. P. Robins, R.E., gave twelve spirited drawings, in water colour and pencil, in memory of the artist, Mabel L. Robins, who died in 1917 ; and also three interesting studies made by W. P. Roberts at the age of fourteen. From Brigadier-General Lake came two drawings by Rowlandson, made in 1791, for a series entitled " Dreadful Deaths," gruesome in subject, but showing the artist's brilliant fluency of draughtsmanship.

The collection of Wall-Papers, which is becoming of growing importance as an historical record of interior decoration in Great Britain, was increased by a gift from Mr. E. R. T. Corbett of a panel of 18th-century paper, painted in the Chinese manner, from Longnor Hall, Shrewsbury. Three

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN (*Design*).

panels of 18th-century Chinese paper, painted with hunting, boating and festival scenes, being part of a continuous design for a room, were given by Mr. H. B. Darby. Colonel R. C. Cottell gave a similar panel showing an outdoor theatrical performance. Other gifts were received, and an interesting panel of early 18th-century flock paper from Hurlcote Manor, Towcester, was bought. We may take this opportunity of again begging friends of the Museum to send any portions of old wall-papers which may be discovered when houses are being altered or redecorated.

Mr. Mill Stephenson gave fourteen sheets of tracings of 12th-14th-century frescoes in English churches. Two drawings, by Mr. E. W. Tristram, of domestic wall-paintings of the 17th century—one in a farmhouse at Westerham, and the other at Eastbury Manor House, Essex, were bought.

The late Sir William Blake Richmond, R.A., who for many years was closely connected with the work of the Museum, placed at its disposal by his will the original studies and cartoons for his mosaic decorations and stained-glass windows in St. Paul's Cathedral. Forty-two designs were selected as representative of different phases of this work. One of the spandrels of the choir is reproduced as an illustration (*Fig. 22*).

The Department already contains rubbings of about four-fifths of the known Monumental Brasses in Great Britain, and a catalogue of the collection was published in 1915. Among donors this year, who have helped in filling some of the gaps, are Mr. F. C. Eeles, Mr. Mervyn Eustace and Mr. Evelyn Bergne.

By gifts and purchases, too numerous to mention in detail, came large numbers of drawings for architecture, architectural details, textiles and furniture, etc., of the 18th and 19th centuries.

DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN (*Design*).

Various additions were made to the steadily growing collection representing the Art of the Theatre. Mr. W. Barclay Squire presented, through the National Art-Collections Fund, a design for scenery in the last act of "Armide," by G. B. Lully, produced in 1686. To Jean Berain, who was stage-decorator to the Paris Opera House at that date, this drawing may safely be attributed.

The late Claud Lovat Fraser, who was always in close touch with the Department and its work, took a keen personal interest only a few months before his death in the presentation to the Museum, by the Directors of the Lyric Theatre, Hammersmith, of a complete working model of his scenery for the "Beggar's Opera." Later in the year, after his death, his design for the costume of the "Beggar" (*Plate 13*), and a design for the stage-setting of "King Henry IV" were bought. The Museum is fortunate in possessing these and several other drawings to commemorate an artist whose death meant a real loss, not only to the Art of the Theatre, but to the arts of decoration and design.

Mr. C. L. Rutherston presented a large design, by Albert Rutherston, for a scenic cloth made for Madame Anna Pavlova. A typical drawing, by the late Claude Shepperson, A.R.A., of a scene in the Russian Ballet, "The Good-Humoured Ladies," was bought. By gift and purchase were acquired three theatre designs by Herman Rosse.



CLAUDE LOVAT FRASER.
DESIGN FOR COSTUME OF THE BEGGAR IN "THE BEGGAR'S OPERA."



SIR HENRY RAEBURN.
MR. WILLIAM HOBSON, OF MARKFIELD. OIL PAINTING.
BEQUEATHED BY THE LATE HENRY PULSFORD HOBSON, ESQ.

IV.—DEPARTMENT OF PAINTINGS.

(I) OIL PAINTINGS.

THE year 1921 was noteworthy for the addition to the Museum Collections by gift or bequest of nineteen oil paintings. Of these the most important were two three-quarter length life-size portraits, by Sir Henry Raeburn, of Mr. William Hobson, of Markfield, Tottenham (*Plate 14*), and his wife Ann, *née* Rickman, of Selborne, Hants. Mr. Hobson was a contractor who constructed some, if not all, of the martello towers which were built round our southern coast in preparation for Napoleon's invasion. The pictures belong to about 1815 and are typical examples of Raeburn's art, which was previously represented in the Museum Collection only by a portrait of the Rev. Alexander Dyce when a boy. They were bequeathed by the late Mr. Henry Pulsford Hobson, but it is due to the generosity of his widow that the Museum has entered into possession of them during her lifetime.

The late Miss H. H. Tatlock, to whom the Museum had long been indebted for her valuable loans, referred to in previous volumes of this review, bequeathed three oil paintings and six water-colour drawings by her grandfather, Peter de Wint, an artist whose reputation, though long since established, seems once more to be in the ascendant. The largest of the pictures is a *Landscape with Waggon*. The view is taken from high ground. In the foreground is a rough track traversing a stretch of broken ground, and a waggon is just descending into the valley; a distant prospect is partly screened by some clumps of trees at a short distance from the spectator. The painting must rank with his *Woody Landscape*, already in the Museum Collection, as one of De Wint's most successful compositions in oil, and one of the best illustrations of his

DEPT. OF PAINTINGS (*Oil Paintings*).

technique in that medium. The sense it conveys of atmosphere and breadth, combined with careful finish and a skilful arrangement of masses and contrasts, show De Wint to have been one of our greatest masters of landscape in oil. The other pictures were his *Greenwich Park*, a broadly painted sketch of some Scotch firs, with the Hospital in the distance, and his *Old Houses on the High Bridge, Lincoln*, a subject which he treated more than once in water-colour.¹

The Misses Alma-Tadema presented a painting of *Cleopatra at Philæ*, by the late Sir Lawrence Alma-Tadema, O.M., R.A., which had remained unfinished at their father's death. With his usual scrupulous archæological exactitude, he had made at Philæ a small finished sketch of the columns which were to appear in the picture, and this study, entitled *Columns at Philæ*, was also presented by the Misses Alma-Tadema and has been hung near the larger work.

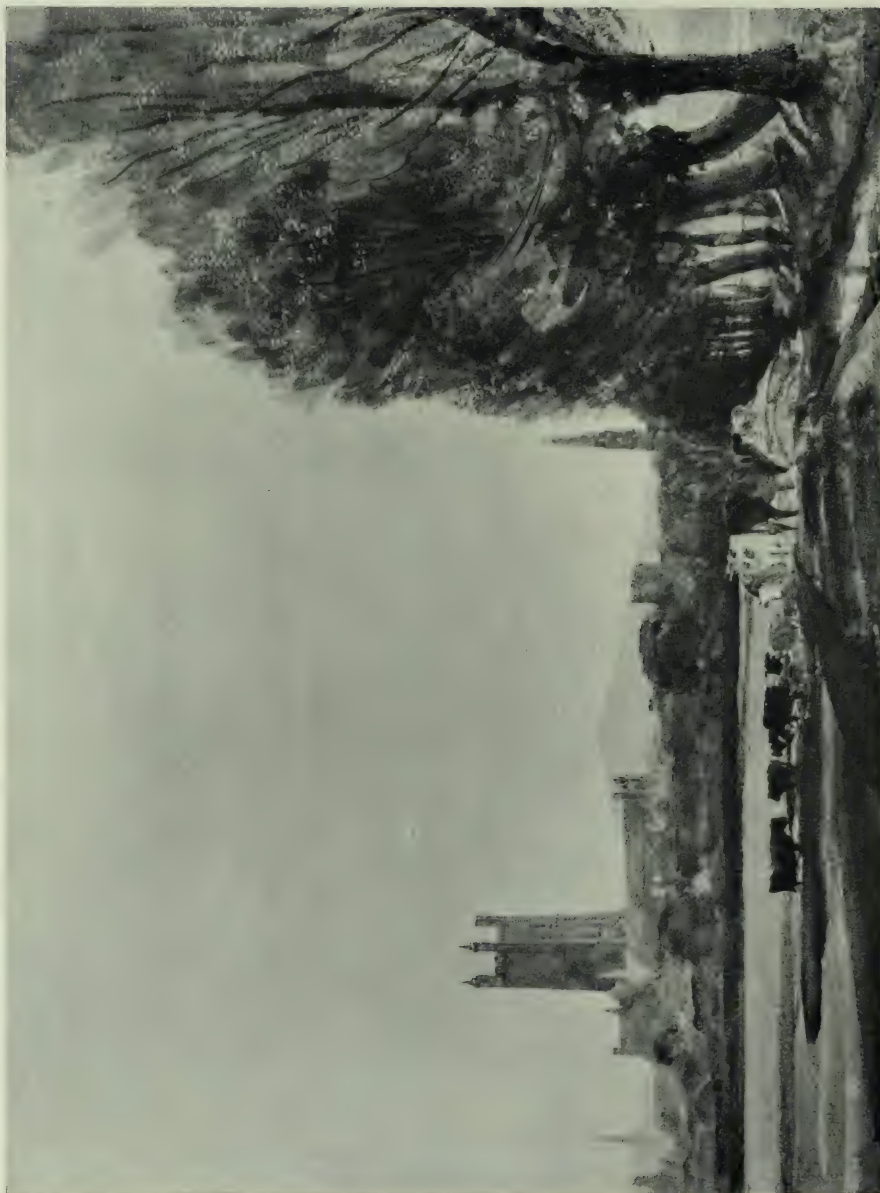
The famous Constantine Alexander Ionides Bequest of pictures, drawings and engravings was further enriched on the death of the testator's widow by the addition of ten family portraits by G. F. Watts, R.A., and a group painted in 1869 by Georges Bellenger, besides some drawings referred to below. Watts painted the portraits of members of no less than five generations of the Ionides family, who were among his first patrons. The earliest of the series, a copy by Watts of a painting by Samuel Lane, dates from about 1842, as does an original portrait by Watts; the last of them was painted in 1893. One of the series represents the late Mr. Constantine Alexander Ionides, who formed the collection which bears his name and bequeathed it to the nation.

Mr. Alfred Jones, of Bath, presented a small oil portrait of William Hunt (b. 1790, d. 1864), the painter of genre and still life, by the artist himself. There are other portraits of Hunt

¹ Compare the water-colour drawing, No. 179—1898, in the Museum Collection.



FRANCIS TOWNE. THE SOURCE OF THE ARVEIRON.
WATER-COLOUR DRAWING.



PETER DE WINT. GLOUCESTER.
WATER-COLOUR DRAWING.

BEQUEATHED BY THE LATE MISS H. H. TATLOCK.

DEPT. OF PAINTINGS (*Oil Paintings*).

in London, notably at the Old Water Colour Society and the National Portrait Gallery, but it is fitting that this Museum, where the various phases of his work are so well represented, should also possess a "counterfeit presentment" of the artist himself.

(2) WATER-COLOURS, PAINTINGS, ETC.

THE collection of water-colour drawings received fifty additions, about half of which may be described as modern. Among the earlier drawings were good examples by Charles Catton, R.A. (b. 1728, d. 1798)—a view of Hawick; S. H. Grimm (b. 1733?, d. 1794)—*Fairlop Oak and Fairlop Fair*, 1774; Michael Angelo Rooker, A.R.A. (b. 1743, d. 1801)—*Wookey Hole, near Wells*, given by Mr. Victor Rienaecker; Francis Towne (b. 1740, d. 1816)—a small drawing of *Rydal Water*, 1786, "taken at the going off of a storm," presented by the Misses Buckingham, and *The Source of the Arveiron: Mont Blanc in the Background*, 1781 (Plate 15). Towne is an artist who, long represented in the Museum Collection of water-colour drawings, leapt into prominence a few years ago through the publication of an article¹ by Mr. A. P. Oppé, drawing attention to unknown examples of his work, and particularly to its finest phase as represented in the larger of the two recently acquired landscapes. Several provincial galleries, notably that of Birmingham, have now secured specimens of his work.

An important series of twenty-four sketch-books of Joseph Farington, R.A. (b. 1747, d. 1821), now famous as a diarist, was purchased, together with a memorandum-book of Richard Wilson, which had belonged to his pupil Farington. The sketch-books cover the period 1763–1811, and some of the earlier ones contain corrections and suggestions by Wilson.

¹ See the *VIIIth Annual Volume of the Walpole Society*, 1920, pp. 95–126.

DEPT. OF PAINTINGS (*Water-Colours, Paintings, etc.*).

Several of the new acquisitions date from the 'twenties and 'thirties of the last century. Among these are an interesting study of trees by an artist of the Norwich School, perhaps John Sell Cotman (b. 1782, d. 1842); a view of Canterbury by John Marten, a forgotten artist who resided in that city; a small view of Windsor¹ by Charles Marshall (b. 1806, d. 1890), a topographical artist; a view of the Hall of Columns, Karnak, Thebes, by William Müller (b. 1812, d. 1845); and a street scene in Paris by John Burgess (b. 1814, d. 1874), who was a member of the Old Water-Colour Society, and deserves more recognition than is usually accorded to him. Street scenes, more especially in Continental towns, were successfully treated by many of the English water-colour painters of this period, and the Museum Collection contains specimens of the kind by Bonington, T. S. Boys, Callow, Cox, Edridge, Scarlett Davis, and others. The drawing by Burgess was given from the collection of the late Mr. Robert Low by the late Mrs. Isabella Low; she also presented from the same source a mountainous landscape by William Hull (d. 1880), a view in Scotland by David Hall McKewan (b. 1816, d. 1873), a view of Spoleto by Arthur Glennie, R.W.S. (b. 1803, d. 1890), a mountain scene by T. L. Rowbotham, jun. (b. 1823, d. 1875), and a drawing of Cannes by the late Bernard Evans, R.I. (b. 1848, d. 1922).

To the mid-portion of the 19th century belong a drawing of a Swiss chalet by William Collingwood, R.W.S. (b. 1819, d. 1903), one of three drawings presented by Mr. H. Stuart Thompson, and a view of Zermatt by John Ruskin (b. 1819, d. 1900). A *Landscape with Rocky Stream*, by Sir William Fettes Douglas, P.R.S.A. (b. 1822, d. 1891), was purchased as an example of his work in water-colour. He is best known for his figure subjects in oil, such as *The Alchemist* in this Museum, but is said to have

¹ Engraved in Henshall's *Illustrated Topography of Twenty-Five Miles Around London*.

taken to landscape painting in water-colour in 1879. Miss E. P. McGhee gave a view near Maidstone, painted fifty-six years earlier by the now veteran artist, Albert Goodwin, R.W.S.

The most important addition to the Historical Collection of water-colours was, however, the six works by Peter De Wint, bequeathed by the late Miss H. H. Tatlock. They had always remained in the possession of the artist's family. De Wint's work was already well represented in the Museum, largely through the Ellison and other gifts and the donation from the testator's mother, Mrs. Tatlock, who presented several works, both in oil and water-colour, by her father in 1872. The collection of De Wint's works now in the Museum is undoubtedly the finest in existence, and one of which the nation may justly feel proud. Of the six drawings now acquired, the noblest is the *Gloucester*, 1840 (Plate 16); the view is taken from the meadows; on the right is a row of old willows; in the centre cattle are resting in their shade; on the left in the background the cathedral rises from a hazy mass of foliage and buildings. The picture conveys a sense of the atmosphere of calm and dignity, which is so often associated with our old cathedral cities. Almost equally impressive is the wilder landscape of *Conisborough Castle*, of which the late A. W. Rich gives an able appreciation in his book on water-colour painting. A view of *Westminster*, taken from the bridge, showing the old Houses of Parliament and the landing-stairs, is an excellent example of De Wint's earlier manner and his treatment of architectural landscape. *At Minehead* and *Potter Gate, Lincoln*, are more homely views of buildings. A *Landscape with Cliff and Pool* is a study of limestone crags, foliage and greensward executed with great freedom in a quiet scheme of colour; it is a late work, unconventional and modern in its outlook, and was painted probably for the satisfaction of the artist himself rather than that of a patron.

DEPT. OF PAINTINGS (*Water-Colours, Paintings, etc.*).

For the modern water-colours the Museum is indebted to many donors. Mr. E. Borough Johnson gave an *Evening on the Arun*, by William Charles Estall (b. 1857, d. 1897), an artist who fell short of greatness, but was one of the earlier practitioners of impressionist methods in this country. Miss M. R. Gloag presented a brilliantly coloured study of a Polish cornfield by the Miss Isobel Gloag, R.O.I. (b. 1865, d. 1917), and a large and powerful picture, *The Bride and Bridegroom*, by the same artist, showing two figures in the costume of Lowicz. The late Miss Gloag's painting displays a boldness and vigour which is unusual in the work of women artists. A drawing, entitled *Across Mount's Bay*, by the late Mrs. Stanhope Alexander Forbes, née Elizabeth Armstrong (b. 1859, d. 1912), was given by her husband. Mr. Richard Carline presented a drawing of yew trees by the late George Carline, R.B.A. (b. 1855, d. 1920). A view of *Knaresborough*, by the late Alfred W. Rich (b. 1856, d. 1921), was purchased as a good example of his technique. Mr. J. Williams gave a large, highly finished study of a poor woman in church, called *Meditation*, by the late Benjamin Williams (b. 1868, d. 1920), a Birmingham artist and teacher of art.

The gifts of water-colours by living artists included specimens of work by J. S. Sargent, W. G. de Glehn, Herbert J. Finn, W. Rothenstein, A. R. Smith and H. A. Trier. Miss Kathleen M. Barrow presented a drawing by E. Barnard Lintott, Mr. C. T. Burke one by Charles Harrington, Miss E. P. McGhee one by Henry Rushbury, Mr. Martin Hardie one by E. Borough Johnson and one by Stafford Leake, and Mr. W. P. Robins another by the last-named artist.

Two foreign water-colours were acquired: a small seascape by Eugène Boudin was purchased, and Mr. Johannes Kragh, a Danish painter, gave a bold *Western Storm, Danish Coast*, by himself.

DEPT. OF PAINTINGS (*Water-Colours, Paintings, etc.*).

Three crayon drawings were received among the additions to the Constantine Alexander Ionides Bequest, viz., two portrait heads by Rossetti and one by Benwell Clark.

(3) MINIATURES.

THE main collection of miniatures was augmented by the acquisition of thirteen examples. One of these is a curious 17th-century portrait of a lady in oil on copper, presented by Mr. E. V. Lucas. It is preserved in its old case, which also contained twenty talc overlays, each painted with a different costume, to be placed upon the portrait. It is difficult to imagine what can have been the purpose of this miniature and its talcs, unless they were intended for use as a toy. Several other similar sets, all apparently by the same hand, are in existence. The miniature has been mounted with twenty photographs of it, one talc being exhibited over each photograph so as to display the entire series without the necessity for manipulation.



Fig. 26.

The earliest of the remaining miniatures dates from 1699. It is a portrait in plumbago on vellum by T. Forster of a

DEPT. OF PAINTINGS (*Miniatures*).

clergyman, a member of the Bulteel family, and was acquired from a descendant of the same family. Concerning Forster, who was one of the most expert portrait draughtsmen in



Fig. 27.

plumbago, no biographical information appears to be recorded. It can be deduced, however, from his existing portraits, that he flourished about 1695-1712, and that he had a distinguished *clientèle*. In accordance with the policy of representing lesser-known, but often meritorious, exponents of the art, so as to render the national collection of miniatures as comprehensive as possible, a portrait of a man by J. Skinner, 1774, and another by Peter Paillou, 1803, were purchased. Beyond the information in exhibition catalogues, little, if

anything, is known about these artists. Thomas Hazlehurst, who flourished about 1760-1818, is less obscure. He worked at Liverpool, and his miniatures are sometimes confused with those of his contemporary, Thomas Hargreaves. A pair of

DEPT. OF PAINTINGS (*Miniatures*).

miniatures by Hazlehurst, rather tight in manner, were purchased in order to represent his work ; they are signed with his initials.

A portrait of Dr. Donald Mackinnon, painted in 1815 by Andrew Robertson (b. 1777, d. 1845), was bought. It is an excellent specimen of his style, thoroughly Scotch and full of character. Another acquisition, a portrait of a lady by John Wright (d. 1820), was painted in the same year. An example of brilliant French technique is afforded by a portrait of Georgiana Caroline, second daughter of Sir Henry Watkin Dashwood, Bart., afterwards Lady Astley (*Fig. 26*), painted in 1827 by one of the brothers Rochard, probably François Théodore Rochard (b. 1798, d. 1858), who worked in England. A portrait of Mrs. T. B. Balguy, presented by Miss E. M. Balguy, in fulfilment of the wishes of the late Miss Gertrude Balguy, was executed in the same year by an obscure artist, named Janet Ross. A fine example of the work of her better-known namesake and contemporary, Sir William Ross, R.A. (b. 1794, d. 1860), was presented by Mrs. B. Calmar. It is a large and attractive three-quarter length miniature of Mrs. Bacon (*Fig. 27*) ; it dates from 1841, and displays the brilliant colour and draughtsmanship which distinguished the work of that famous miniaturist. To the same donor the Museum is indebted for another large miniature, a portrait of Mrs. Bacon by William Barclay, who was also one of the Early Victorian practitioners.

V.—LIBRARY.

(1) GIFTS.

HER Majesty the Queen graciously presented to the Library a copy of the privately printed Catalogue of bibelots, miniatures and other valuables in Her Majesty's possession. The Catalogue is illustrated with photographs of the objects, and only five copies of it were printed.

In accordance with the wish of the late Sir Robert Nathan, K.C.S.I., C.I.E., his executors presented to the Museum a side of a Persian book-cover, of papier maché, embossed and painted under a lacquered surface of dark shellac varnish. On a background of dark olive green, within a dark crimson border with a running foliated pattern in gold, is the figure of a youthful prince on horseback, in hunting attire, with a hawk on his wrist and accompanied by two dogs. The panel is of rather large size, measuring about $18\frac{1}{8}$ in. by $12\frac{7}{8}$ in., and is a work of the Ispahan School of the 18th century (*Plate 17*).

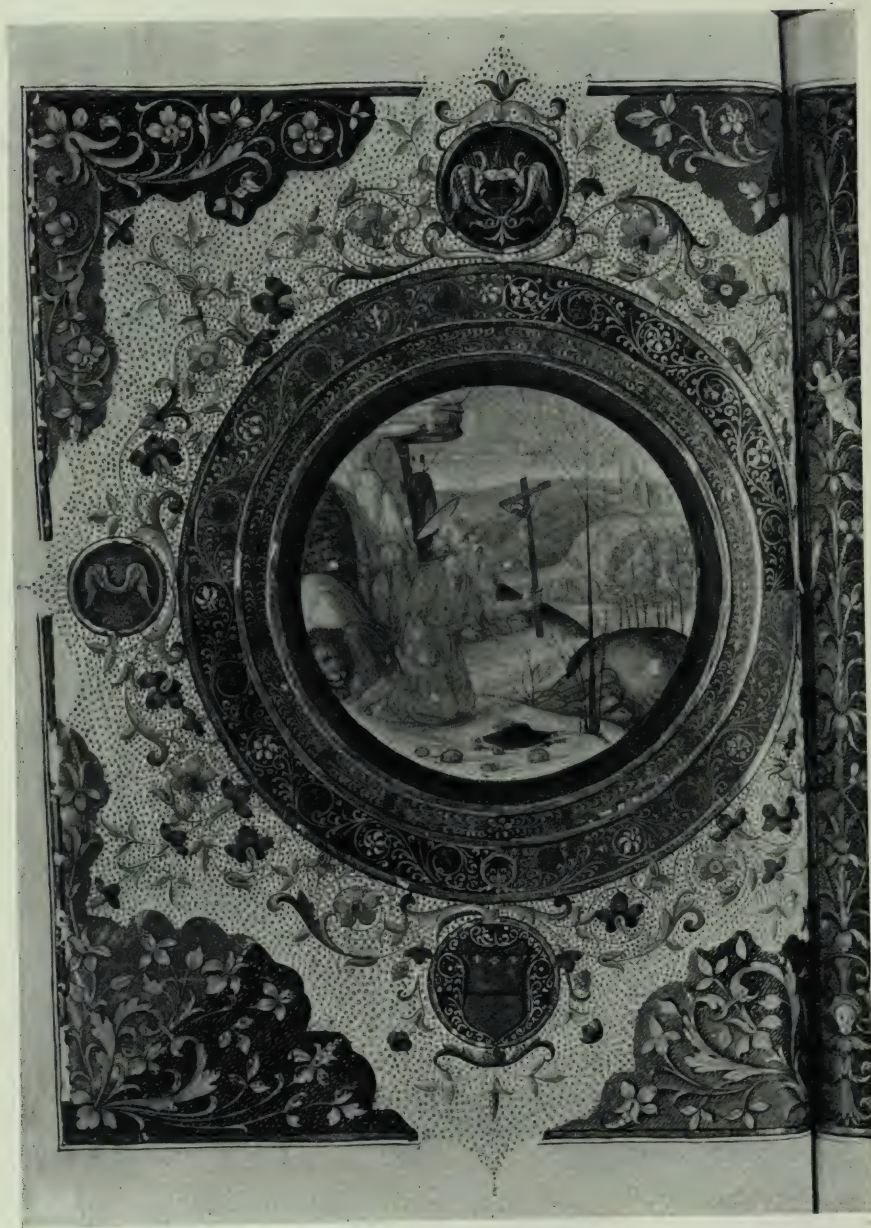
A document of great interest in connection with the history of the collections of casts in this and other Museums was given by Mr. Alan S. Cole, C.B. It is the original manuscript draft of the "Convention for promoting universally Reproductions of works of art, for the benefit of Museums of all countries," signed in 1867. It, and the printed copies given with it, bear the autograph signatures of the Prince of Wales, the Crown Prince of Prussia, and Princes of most of the other reigning houses of Europe.

With its mace, and other objects of artistic interest, the Honorable Bedford Level Corporation presented to the Museum two very interesting documents, the first being the illuminated grant of arms to the Corporation, as the "Governor, Bailiffs and Commonalty, Conservators of the Fennes," by Sir William



BOOKCOVER; EMBOSSED, PAINTED AND LACQUERED, WITH REPRESENTATION OF A YOUNG PRINCE HUNTING. PERSIAN; 18TH CENTURY.

BEQUEATHED BY THE LATE SIR ROBERT NATHAN, K.C.S.I.

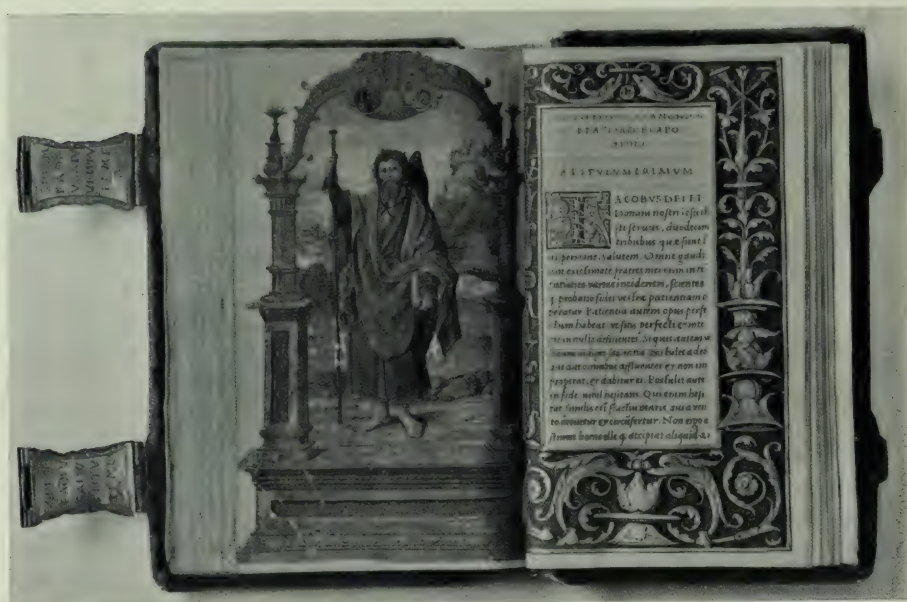
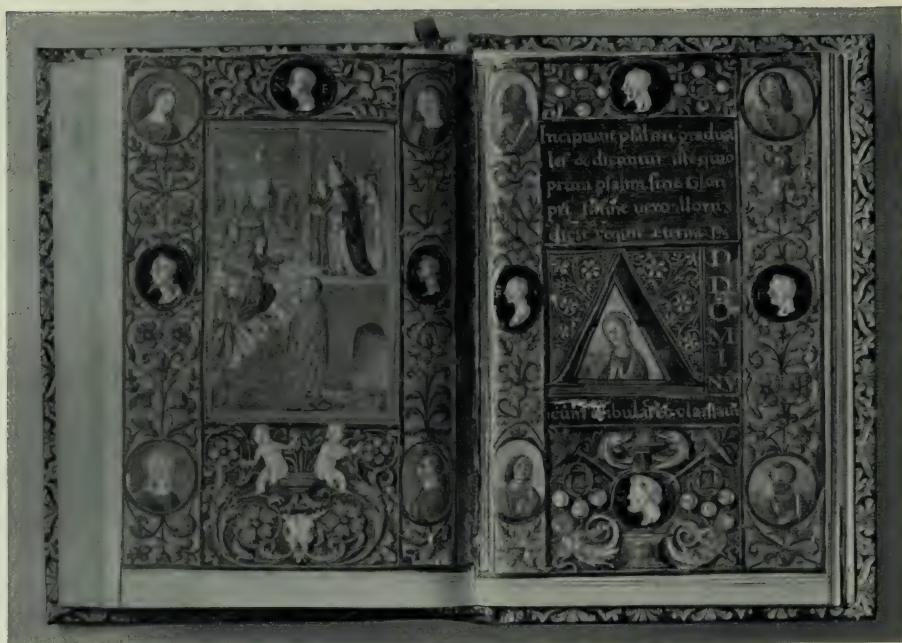


MS. BOOK OF HOURS, WITH ARMS AND BADGES OF THE SERRISTORI
FAMILY OF FLORENCE. MINIATURE OF ST. JEROME. ITALIAN; c. 1500.

BEQUEATHED BY THE LATE D. M. CURRIE, ESQ.



BOOKBINDING OF A BOOK OF HOURS, WRITTEN FOR A MEMBER OF THE
SERRISTORI FAMILY, OF FLORENCE. ITALIAN; *c.* 1500.
BEQUEATHED BY THE LATE D. M. CURRIE, ESQ.



- (i) MS. OFFICE OF THE DEAD, OFFICE OF THE PASSION AND THE GRADUAL PSALMS. MINIATURE OF THE PRESENTATION OF THE VIRGIN AT THE TEMPLE. ITALIAN; FIRST HALF OF THE 16TH CENTURY.
- (ii) THE CANONICAL EPISTLES. THE CLASPS BEAR OUTSIDE THE ARMS OF THE OLIVIER FAMILY. MINIATURE OF ST. JAMES THE GREAT. FRENCH; FIRST HALF OF 16TH CENTURY.

BEQUEATHED BY THE LATE DAVID M. CURRIE, ESQ.

LIBRARY (*Gifts*).

Le Neve, Clarencieux King of Arms, in 1636, and the other, the certificate (June 1636) of the drainage of the "Great Levell . . . according to the purport and intent of Lynne Lawe," with twenty-one seals attached.

Of newly-issued books presented to the Library during the year, the two most important were the five volumes of Sir M. Aurel Stein's "*Serindia*," given by the Secretary of State for India, and the privately printed catalogue by Mr. Karl Asplund of the Collection of Miniatures of Konsul Hjalmar Wicander, of Stockholm, given by the owner of the collection.

(2) BEQUESTS.

THE works of art bequeathed to the Museum by the late Mr. David Currie include three Illuminated Manuscripts, of very fine quality, but unfortunately all of the late period when the arts of the calligrapher and illuminator had lost some of the simplicity of earlier work. The bindings of all three are also interesting.

The first of the manuscripts is a Book of Hours, of Roman Use, written in North Italy about 1500 for a member of the Serristori family of Florence, very possibly for Averardo Serristori, who was Ambassador to the Pope in 1498. Badges of the owner and the Serristori coat-of-arms occur several times in the illuminations. It contains four fully decorated pages, with miniatures in circular frames in the centre and the surrounding space filled with ornament in a rather unusual way (*Plate 18*). The subjects of these four miniatures are "*Les trois morts et les trois vifs*," David with the head of Goliath, The Visitation, and St. Jerome in the Wilderness. The decorations of the text include one full border, five three-side borders, a number of one-side borders and smaller marginal decorations, and many painted initials, some with miniatures. The size of the pages is about $8\frac{1}{2}$ in. by $5\frac{3}{4}$ in.

LIBRARY (*Bequests*).

The binding is a contemporary one in brown leather, richly gold tooled (*Plate 19*).

The second manuscript is also North Italian, dating from about 1520. Its contents are the Office of the Dead, the Office of the Passion and the Gradual Psalms. Facing the first page of each of the three sections of the book is a full-page miniature within a border, and a corresponding border surrounds the opening lines of the text on the opposite page, written in gold on grounds of deep red, green or blue (*Plate 20, Fig. (i)*). The subjects of the miniatures are: "Les trois morts et les trois vifs," the Crucifixion with the Virgin and St. John, and the Presentation of the Virgin at the Temple. The borders are of arabesques, with medallions, some of which contain cameo heads with letters beside them on a black ground. The pages of this little book measure about $4\frac{1}{4}$ in. by $2\frac{3}{4}$ in. The binding is an early 18th-century one of red morocco, decorated with black and white strapwork and with gold tooling.

The third manuscript contains the Epistles of St. Paul and the Canonical Epistles, in Latin, with St. Jerome's preface to each group. It was written in France in the first half of the 16th century, and is remarkable for the excellence of its calligraphy. Though the writing, in roman and italic minuscules, is very small, it is astonishingly regular, clear and legible. The book contains six miniatures, in architectural frameworks, of St. Jerome, St. Paul, St. James, St. Peter, St. John and St. Jude. The pages of text opposite them have full borders, either of arabesques in gold on coloured grounds, or of natural plants and flowers on a gold ground (*Plate 20, Fig. (ii)*). The size of the pages is about $4\frac{1}{4}$ in. by $2\frac{1}{2}$ in., and the binding is of green velvet with richly chased, gilt clasps, which bear on their outer sides the coat-of-arms, enamelled, of the French family of Olivier, and, engraved on the other sides, the motto "Spes mea Deus a juventute mea."

LIBRARY (*Purchases*).

(3) PURCHASES.

AMONG the new books bought complete, or of which the opening parts were acquired during the year, the following merit special mention on account of the fine illustrations in colour or in collotype which they contain :—

G. P. Baker. Calico painting and printing in the East Indies in the 17th and 18th centuries. With reproductions in colours.

N. J. Krom and T. van Erp. Beschrijving van Barabudur. This work, published as a section of the Archæologisch onderzoek in Nederlandsch Indië by the Koninklijk Instituut voor Taal-, Land-, en Volkenkunde van Nederlandsch Indië, includes an extensive series of large collotype plates illustrating the buildings and their sculpture.

H. Rivière. La Céramique dans l'art de l'Extrême Orient. Recueil . . . reproduisant les plus belles pièces originales, choisies dans les musées et les collections privées françaises et étrangères. Préface de C. Vignier. With plates, in colours, of exceptionally fine quality.

J. Demotte. La Tapisserie gothique . . . Préface de S. Reinach. With fine plates (including some of full-size details) in colours.

(4) PHOTOGRAPHS.

A VERY important acquisition by purchase was that of a collection of 2,610 photographs, by Captain K. A. C. Cresswell, Hon. A.R.I.B.A., of Muhammadan Architecture in Egypt, Syria, Palestine and Constantinople. Captain Cresswell had exceptional facilities for taking these photographs, and he is an authority on the subject. The series, which includes many illustrations of structural and decorative details, is consequently very valuable for students of Islamic Art in the Near East.

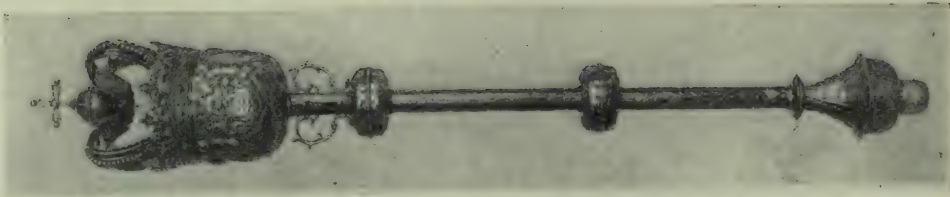


Fig. 28.

VI.—DEPARTMENT OF METALWORK.

(I) GIFTS.

THE collections were enriched during the year by several gifts of considerable interest. Among the most important is a fine silver-gilt mace, decorated with coats-of-arms and floral emblems, presented in 1663 by the Earl of Bedford to the Honourable Bedford Level Corporation, and now transferred to the Museum by the Corporation as a gift (*Fig. 28*), together with its seal, illuminated Grant of Arms, a certificate of the year 1636, and three cut-glass decanters. The Bedford Level Corporation, otherwise known as Conservators of the Fens, was responsible for supervising drainage works in the Fens, as is shown by their certificate recording that the works have been carried out "according to the purport and intent of Lynne Lawe." The decanters were part of the furnishing of their state barge.

The Ven. Donald Tait, Archdeacon of Rochester, gave a very handsome steeple-cup of the year 1627, presented in that year to Mr. Richard Godfrey, member for Romney in three Parliaments. The cup is appropriately decorated with dolphins swimming in the sea, and with representations of the seals of the mayor and barons of Romney (*Plate 21*). An interesting group of English silver of the 18th century, including a pair of tea-caddies of 1729, with kingwood case, a sugar-bowl of 1742, a pair of sauce-boats, candlesticks, salt-cellars, and sugar-tongs of George III date, was given



THE GODFREY CUP; LONDON HALL-MARK 1627-8.

GIVEN BY THE VEN. ARCHDEACON TAIT.



BALUSTRADE, FORMERLY AT 35, LINCOLN'S INN FIELDS.
EARLY 18TH CENTURY.

GIVEN BY THE COLLEGE OF ESTATE MANAGEMENT.

(Reproduced from "*The English Staircase*," by W. H. Godfrey;
by permission of Messrs. B. T. Batsford, Ltd.)



BREASTPLATE. VENETIAN; 16TH CENTURY.
BEQUEATHED BY THE LATE DAVID M. CURRIE, ESQ.



BREASTPLATE. MILANESE ; ABOUT 1570.
BEQUEATHED BY THE LATE DAVID M. CURRIE, ESQ.

DEPT. OF METALWORK (*Gifts*).

by Mrs. Hollway, in memory of her son Charles Robin Hollway. Mrs. Carew gave from the Farquhar Matheson Collection twenty-five snuff-boxes in gold, enamel, and other materials, and a group of objects of silversmiths' work, including a richly nielloed bowl and cover, probably Transylvanian, of the 18th century. The Governors of the College of Estate Management, with a regard for the interests of art worthy to be commended to owners of property, gave the staircase removed from 35, Lincoln's Inn Fields, with wrought-iron balustrade and landing-panel, remarkably beautiful examples of work of the first quarter of the 18th century (*Plate 22*). The Dowager Countess of Crawford presented a necklace, tiara, and pair of ear-rings, of gold and pearls, made by Castellani of Rome, with suggestions for the design by Michelangelo, Duke of Sermoneta.

Mrs. F. D. Harford gave an interesting 14th-century sword found in 1861 at the Beacon Hill, Holme-on-Spalding Moor, East Riding of Yorkshire; Mr. Percy Woods, C.B., an English silver wine-taster of 1651; Mr. Frederick Tessier, a silver box with portrait of Charles I, containing eighteen silver counters from the Van de Passe workshop; Mr. Louis C. G. Clarke, an engraved silver snuff-box of early 18th-century date, and a two-handled cup of Sheffield plate; Miss Phyllis M. Horne, through the National Art-Collections Fund, a snuff-box of silver and tortoiseshell with a portrait in relief of Charles I by John Obrisset, early 18th century; Mr. Alfred Jones (of Bath), an early 18th-century silver watch by Samuel Aldworth; Mr. Robert Holland Martin, C.B., an iron staff-head chiselled with Jonah and the Whale, German work of the 16th century; and Mrs. Lintorn-Orman, a group of Berlin iron jewellery. Other gifts included a number of salt-cellars and other small objects in pewter, from the Frank Bergne Collection; a cameo brooch, mounted in gold, from

DEPT. OF METALWORK (*Gifts*).

Miss Louise M. Festing; a miniature brass table from Miss Cazenove; a silver toothpick-case with implements from Mr. John McEwan; a pair of pewter candlesticks and a silver seal from Mr. Leonard Charles Price; an iron padlock and key, Italian, 17th century, from Mr. F. N. Haward; a brass seal-matrix with the arms of Sulkowski, and a wrought-iron gate-stop and hasp, from Dr. W. L. Hildburgh, F.S.A.; a Spanish iron knocker of the 17th century from Mr. Charles Ricketts; a 16th-century paring-chisel found in demolishing an old house at Uxbridge, from the Playhouse Syndicate, Uxbridge; and a pair of woven hair ear-rings, mounted in gold, from Mrs. Atherton Powell.

The gifts to the Oriental branches of the collections included six bronze mirrors and two bronze spoons from ancient burials in Korea, given by Dame Una Pope-Hennessy, D.B.E. Lt.-Col. K. Dingwall, D.S.O., gave a group of twenty *tsuba* and other Japanese sword-mounts of high quality, chiefly from the collection of the late Mr. Wilson Crewdson; Mrs. Guest a pierced-iron *tsuba* and a *shinzame* or specially selected ray-skin for a Japanese sword-hilt, decoratively mounted for presentation; Mr. H. H. Joseph a Japanese warrior's camp-stool, mounted in engraved copper; and Miss Matthey a group of three Boys' Festival models, illustrating the decoration and method of wearing Japanese armour. Mr. G. D. Hornblower gave a stone mould for casting metal and a portion of a bronze plaque from el Fostât (Old Cairo), and an early Saracenic bronze bowl from Atfih, Egypt; and Major T. B. Weston a Turkish sabre, in sheath damascened with gold and silver, said to have belonged to the Sultan Drusa of Damascus. Other gifts included a black-lacquered Japanese helmet from Mrs. Sage; a West African gold ring from Mr. Victor Ames; a pierced-iron *tsuba* from Mr. C. P. Peak; and four pieces of modern Japanese work in metal and a group

DEPT. OF METALWORK (*Gifts*).

of Chinese peasant jewellery, from the Commissioners of the 1851 Exhibition.

(2) BEQUESTS.

THE Department received by bequest from the late Mr. David M. Currie the collection exhibited by him on loan for many years past. It includes fine examples of arms and armour of the Renaissance, among them an extremely good peascod breastplate, with etched and gilt decoration, Venetian work of the second half of the 16th century (*Plate 23*); the back of a gorget, russeted and embossed with a figure of Fortitude, Milanese, 16th century, from the Londesborough Collection; a breastplate and gauntlets, said to have belonged to Philip III of Spain, repoussé and damascened with gold and silver in the later manner of Lucio Picinino of Milan, about 1570, from the Bernal and Londesborough Collections (*Plate 24*); a superb burgonet of similar work by the same artist, from the Forman Collection (*Fig. 32*); a triple-combed burgonet of the Guard of Cosimo de' Medici, Grand Duke of Tuscany (1569-1574), embossed with a fleur-de-lys on either side, from the Londesborough Collection; several fine rapiers with chiselled hilts, of the 16th and 17th century, among them one with hilt of chain-pattern, probably French, of the third quarter of the 16th century; a left-hand dagger, with steel hilt magnificently pierced and chiselled, Neapolitan work of the early 17th century; a group of keys and other small works in steel, including the celebrated Strozzi key, said to have admitted to the private apartments of Henri III of France (1574-1589); and various minor works in ormolu, bronze, and silver.

Miss Hannah A. Irving, in fulfilment of the wishes of Mr. John Irving, bequeathed a group of English silver of George II and George III date, including cream-jugs, salt-cellars, a teapot, a cruet-stand, a sugar-basin, a pair of Irish candlesticks of 1726, and a Swiss goblet with the Zürich mark for 1627 (*Fig. 29*).

DEPT. OF METALWORK (*Bequests*).

The Godsfield Pyx, an English example of the 14th century in gilt bronze, engraved with foliage, was purchased under the bequest of Mr. Francis Reubell Bryan. It was found in 1870 in removing a hedge near the Preceptory of the Knights Hospitallers at Godsfield, near Alresford, Hants, and, as the only known English example of so early a date, is an object of exceptional interest (*Plate 25*).



Fig. 29.

A bequest from Sir Douglas William Owen, K.B.E., consisted of eleven Chinese and Japanese bronzes, chiefly of the 18th and 19th centuries.

(3) PURCHASES.

THE purchases for the year included a panel of Byzantine cloisonné enamel on gold, of extreme interest both for its subject and its history. It has been shown to be the missing panel from a crown discovered in fragments in 1860 at Nyitra-Ivanka,

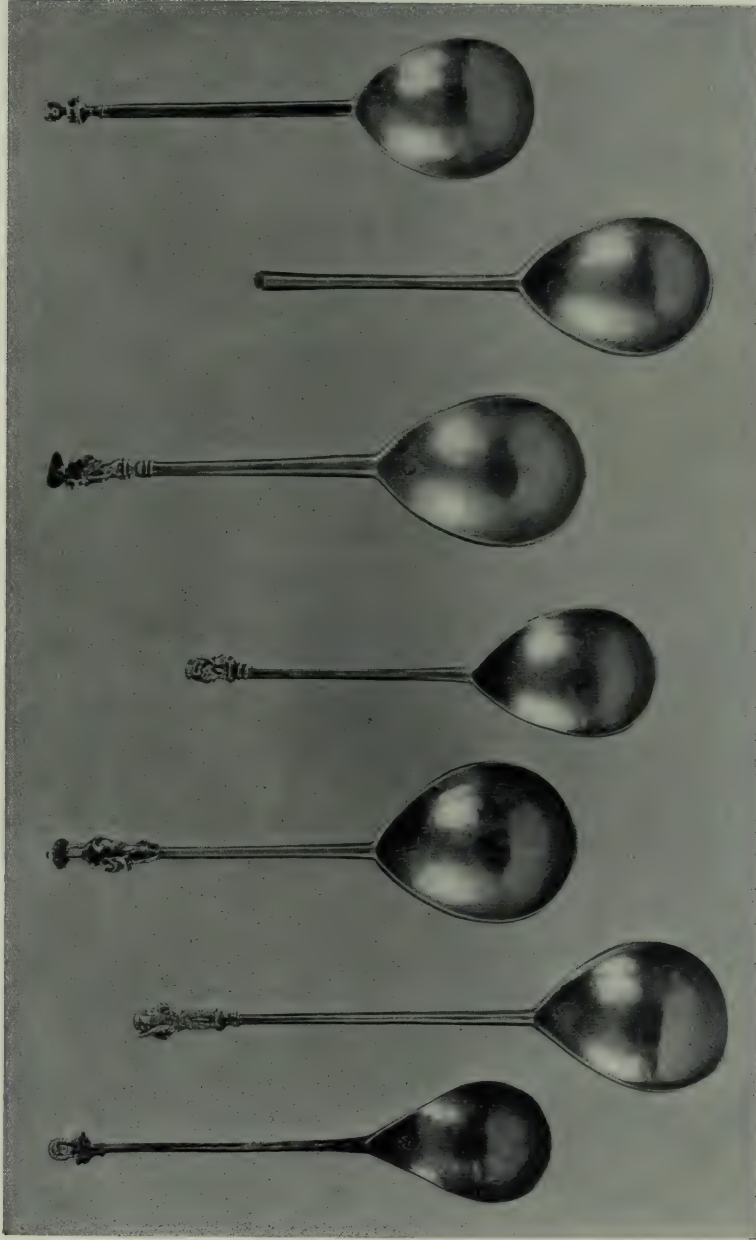
Hungary, now in the National Museum, Budapest. The panel represents a dancing-girl in the act of stepping over a long scarf held in her hands, surrounded by parrots and foliage, and forms one of a group of three such panels in the



THE GODSFIELD PYX ; GILT BRONZE.
ENGLISH ; 14TH CENTURY (THE FINIAL RESTORED).



PANEL OF CLOISONNÉ ENAMEL ON GOLD (FRONT AND BACK).
FROM A CROWN OF THE EMPEROR CONSTANTINE MONOMACHOS (1042-1054).



GROUP OF SILVER SPOONS FROM THE H. D. ELLIS COLLECTION.
ENGLISH; 14TH, 15TH, AND 16TH CENTURIES.



IRON DOOR, FROM NUREMBERG ; LATE 15TH CENTURY.

crown (*Plate 26*). Three other panels represent the Emperor Constantine Monomachos (1042-1054), and the Empresses Zoe and Theodora. It is surmised that the crown was a complimentary gift from the Emperor to Andrew I, King of Hungary (1046-1061).¹

A group of seven English silver spoons of unusual interest, acquired from the H. D. Ellis Collection, includes a unique example of great beauty, with long stem ending in the figure of a woodwose, or hairy savage. It comes from an East Anglian source, and is perhaps one of a set recorded to have been made by Deryk Knyff at Coggeshall, Essex, in 1468, in substitution for a set made of silver below the standard, which he was ordered to destroy. The circumstances of the visit of the Wardens to Coggeshall on this errand, recorded in the archives of the Goldsmiths' Company, afford a useful example of the salutary control exercised by a mediæval craftsmen's guild over members of the craft.² Among the others are a slender spoon with a woman's head ("maidenhead") on the stem, marked with the arms of the mediæval See of Coventry, late 14th century; another, with a similar head issuing from a flower, first half of 16th century; a spoon with lion-sejant finial, second half of 15th century; a "slip-ended" spoon of 1525-6 (?); an apostle-spoon, St. John the Evangelist, of 1514-5; and another with an unusually well-modelled figure of St. James the Great, second half of 15th century. These seven spoons form an important addition to the series in the Museum (*Plate 27*).

Another piece of English work of unusual interest is a large lock of wrought iron, decorated with open tracery and the royal arms and supporters as used by Henry VII and Henry VIII, from Beddington House, Surrey, the manor-house

¹ See the *Burlington Magazine*, February 1922.

² See *Proceedings of the Suffolk Institute of Archæology*, Vol. XIV, 1912.

DEPT. OF METALWORK (*Purchases*).

of the Carews of Beddington, now occupied by the Royal Female Orphanage (*Fig. 30*).

An interesting group of lead rain-water pipe-heads of the 17th and 18th century, and of wrought-iron hinges, door fittings, and locks, from the Royal Architectural Museum,



Fig. 30.

Westminster, was acquired from the Architectural Association ; and the fine lead pipe, pipe-head, and gutter from Bramhall, Cheshire, from a private owner. A door completely covered with iron stamped in relief with eagles, lions; and the arms of Nuremberg, is an interesting piece of late Gothic work acquired by the late Mr. Ewan Christian, the architect, in Nuremberg, about 1882 (*Plate 28*).

DEPT. OF METALWORK (*Purchases*).

Among other purchases of interest is a massive gold thumb-ring set with a pyramidal diamond and two cabochon rubies, inscribed inside in black letter "for a cause," and outside with the initials "r" and "v," a fine example of English jewellery of the 15th century, from the Ashburnham Collection; a silver cream-jug, cast and chased in superb style and heavily gilt, English work of the middle of the 18th century (*Fig. 31*); a casket covered with silver pierced and repoussé in a design of foliated scrollwork, masks, and grotesques, perhaps Flemish work of the middle of the 16th century; and a gilt brass pocket dial and compass, signed by Christopher Schissler of Augsburg and dated 1581, beautifully etched with strapwork and foliage and the arms of Fugger-Kirchberg-Weissenhorn.



Fig. 31.

The chief Oriental purchases during the year included forty-five *tsuba* and other objects connected with the Japanese sword, acquired from the very important collection formed by the late Mr. Henri L. Joly, one of the greatest experts on Japanese art of his day. The pieces selected illustrate many of

DEPT. OF METALWORK (*Purchases*).

the rarer and more unusual types which were wanting from the Museum series of Japanese sword-mounts. Two interesting seated figures of Buddhist divinities in cast iron, almost life-size, are Chinese work of the 15th or 16th century.



Fig. 32.

VII.—DEPARTMENT OF TEXTILES.

(1) GIFTS.

MANY embroideries were given during the year. Miss Edith Durham gave a number of embroideries from dresses worn by peasants in the Balkan States, and acquired during her travels there. The complete skirt of a Montenegrin woman is among these gifts. Miss Emily Conner was the donor of a Chinese imperial robe of dark blue silk, chiefly embroidered with gold thread; it dates from the 19th century. Miss Rose Shipman gave a Chinese embroidered shawl of white silk, made for the Western market, and dating from the early 19th century. An interesting collection of embroideries was given by Miss E. G. Kemp; these are the work of members of the Miao tribes, aborigines of Western China. Mr. G. D. Hornblower gave four samplers of embroidered linen acquired by him in Cairo, but said to have come from Constantinople; all of them probably date from the 18th century. Captain Cyril Joynson gave three cotton belts, worked with coloured silks—typical examples of modern Egyptian embroidery. Mrs. Gordon Gratrix gave a panel of embroidered white satin, set between two bands of woollen Utrecht velvet of early 18th-century date; it was taken from a bedstead at Ixworth Abbey, Bury St. Edmunds. Dr. W. L. Hildburgh, F.S.A., who has frequently shown his generosity to the Museum, gave some Spanish embroideries of the 18th century, in black wool on linen, acquired at Avila; these include an example of the tomb-covers, on which offerings, candles, etc., are placed in honour of the deceased. Dr. Hildburgh presented a few other types of embroidery, and a Spanish sampler, probably of 18th-century date. Mr. Sydney Vacher, another generous friend of the Museum, gave, among

DEPT. OF TEXTILES (*Gifts*).

other embroideries, two canvas panels, one worked in *petit point* and the other in *gros point* with coloured wools; both Italian work of the first half of the 19th century. Besides these he gave a band of Italian white embroidery and cutwork of the late 16th or early 17th century, and a robe of embroidered silk damask, probably from Tunis. Lady Rolleston presented a long border or valance of hand-woven linen, with a floral pattern in drawn work and linen thread embroidery. It is Russian work of the 19th century.¹

Miss Chamberlin gave an Italian linen cushion cover of the 17th century, embroidered with red silk. A piece of white cotton embroidery upon black tulle, probably from a cap, was received from Professor Gyula Mihalik. It was made at Sarkos in Eastern Hungary during the latter part of the 19th century. A handkerchief of fine drawn work and cotton embroidery upon vegetable fibre, produced at Manila, Philippine Islands, in the first half of the 19th century, was given by Mrs. J. Percy Collard. A curtain of linen and cotton material, embroidered with coloured wools, English needlework of the second half of 17th century, was given by Mrs. Thompson, who presented a four-post bedstead, with other hangings, to the Department of Woodwork.

Mrs. Nettlefold gave a needle-case of embroidered satin, English work of the late 18th century, and Miss A. J. Challinor a work-bag embroidered both back and front with coloured silks in chain stitch on cotton. The latter bears the worker's name "Hopwell" and the date 1807. An English sampler, with the inscription "Sophia Starling wrought this sampler in the year 1833," was received from Mrs. Cushion. Two foreign samplers were presented by Mrs. Grove. One, of silk embroidery on canvas, is partly in *petit point*, and has a landscape and other subjects and the date 1798. It was acquired in Copenhagen

¹ See *The Embroideress*, No. 1, pp. 13-17 and Fig. 15.

and is probably Danish work. The other is embroidered chiefly in darning stitches of various diaper patterns. This is of Dutch origin, and it bears the name and date "Gerarda Gerritsen, Anno 1763." Both samplers filled gaps in the Museum Collection, and were therefore specially welcome.

Two very noteworthy additions were made to the English ecclesiastical embroideries. The first was perhaps originally the central panel of an arcade forming an upper frontal for an altar. It is worked in coloured silks, silver-gilt and silver thread, and seed-pearls upon purple silk, to represent Christ enthroned beneath a gothic arch. Above is the inscription "IOHANNIS DE THANETO" in Lombardic characters, and in a miniature arcade at the top the Annunciation is represented. The name embroidered on this panel occurs in an inventory of Canterbury Cathedral of the year 1321. This unique example of English needlework of the late 13th or early 14th century had been long preserved at St. Dominic's Priory, Haverstock Hill, and it was presented to the Museum by the National Art-Collections Fund. The second object was an early 14th-century stole, embroidered on linen with nineteen shields of arms of English families upon alternate squares of red and green, formerly the property of Lord Willoughby de Broke. Some of the shields are the same as those on the Syon cope. It was the gift of Monsieur G. Saville Seligman. Both these important objects had been included in the Exhibition of English Embroidery held at the Burlington Fine Arts Club in 1905. Lord Gerald Wellesley gave, through the National Art-Collections Fund, a chasuble with a bold counterchange pattern in satin and velvet. It is probably of North Italian origin of the 17th century. Another Italian chasuble (probably Roman) in rose-coloured silk brocade, trimmed with gold lace, belonged to the third quarter of the 18th century; it was received from Mrs. Prossor. Amongst

DEPT. OF TEXTILES (*Gifts*).

the textiles brought from Spain and presented by Dr. Hildburgh were a silk brocade chasuble of the middle of the 18th century, an amice-apparel woven in silk, dating from about 1700, and a stole of silk brocade of the late 17th century. The chasuble came from Toledo and the other objects from Cordova. Mr. Lionel Harris gave an Italian stole of velvet brocade woven in the 16th century. Four French chasubles, of the middle of the 19th century, in silk damask, silk brocade and cotton velvet with woven orphreys, were presented by Mr. Frederick Ernest Williams, who acquired them at Amiens. The back orphreys of cross-quadrate shape are a characteristically Parisian feature, and two have been woven to the required form. With these four vestments were given two silk brocade panels of the same period, probably intended for the front of an altar.

The additions to the collection of costumes were of the 18th and 19th centuries. The chief gift was from the late Earl of Gosford, and it consisted of three complete English suits in purple silk and buff-coloured velvet of the middle of the 18th century, six waistcoats of brocade or embroidered silk (English work about 1770-1785), and another waistcoat and a sleeved coat of silk brocade of the middle of the 18th century. Mrs. Hargreaves gave a coaching-cape of box cloth with velvet collar, which had belonged to the late Mr. C. Reginald Hargreaves, who wore the cape on the Portsmouth and London coach in 1882. A waistcoat of English silk weaving of about 1850-1860 was received from Mr. E. A. Patten. Two smock frocks were acquired, the gifts of Miss Edith Durham and Mr. Harvey Bloom respectively. The first was obtained at the village of Chideock, near Bridport, Dorset, and the second was made for the wedding of William Morris, of Wimpstone, parish of Whitchurch, Warwickshire, by his bride about 1840. There were several head-coverings

DEPT. OF TEXTILES (*Gifts*).

amongst the gifts. Miss M. Melvill sent a boy's hat of light brown beaver and a girl's bonnet of plaited straw, both dating from the middle of the 19th century. Mrs. Dodgshon gave a black silk beaver hat, with tall "chimney pot" crown and broad, flat brim, obtained by her from an old cottager at Llechryd, Cardiganshire. Miss Falcke was the donor of a child's hood-shaped cap, knitted in cotton, threaded with coloured glass beads, work of the first half of the 19th century. Mr. S. Hart gave a pair of shoes in embroidered red velvet, stamped "Ducros" on the insteps, and probably made in France in the third quarter of the 18th century. Mrs. Crabb presented a printed English shawl of the first half of the 19th century in wool and silk, and the Misses Alma-Tadema a pèlerine of the middle of the 19th century, made from the feathers of peacocks and other birds. A shade for a bonnet (known as an "Ugly"), of grey pleated silk, worn at about 1850-1855, was given by Miss Emily Druitt; Miss Isabella Emerson gave a parasol of lilac silk damask, with wooden stick and whalebone ribs, English work of the third quarter of the 19th century. From Mr. Robert Holland-Martin, C.B., were received three stay busks, one acquired in Worcester and dated 1796 of lance-wood with chip carving, the others of bone with scratched landscape patterns of the same period. Messrs. Faulkner & Son presented a leather shoe upon a last, sectioned at sole and heel, made for the Museum to show the construction.

Mr. Sydney Vacher gave an apron of embroidered red woollen cloth from the Campagna. Miss L. Holland Bullock presented a folding fan of holly, with paper mount printed with music; it is entitled "The New Caricature Dance Fan for 1794." Mr. Alfred Jones gave the following accessories of English costume: eight embroidered buttons on a silver foil ground from late 18th-century costumes; a horsehair bracelet of the early 19th century; and a flat leather case decorated

DEPT. OF TEXTILES (*Gifts*).

with beadwork, dating from the second quarter of the 19th century. Miss Rosalind H. Brooke gave an embroidered satin dress and a petticoat made in the last quarter of the 19th century from a Chinese embroidery, probably dating about 50 years earlier. Miss Frances E. White gave a dress of buff-coloured silk crêpe; it was made up in England from Chinese (Canton) material in the reign of George IV (1820-1830). Miss Matthey presented five Japanese models, dressed to represent a nobleman of the Emperor's court, a male coolie or jinrikisha man (*kurumaya*) and three women; these models were brought from Japan about 60 years ago.

A few additions were made to the collection of dyed and printed fabrics. Mr. W. H. Hammond gave a panel of glazed cotton, roller-printed in colours in England early in the 19th century. Mr. Sydney Vacher gave a 19th-century panel of cotton, printed, and dyed by the "resist" process, prepared in England for the Eastern market. By Mr. Louis C. G. Clarke, who has been the benefactor of the Museum on several occasions, was given a specimen of French (*Jouy*) cotton printing of the first half of the 19th century, representing a battle scene. Mrs. King gave a piece of chintz, printed by Thomas Clarkson, Bannister Hall Print Works, near Preston, Lancashire, about 1830-1840.

A quantity of woven fabrics were presented to the Museum during the year. Mr. Howard Carter gave a panel of coloured linen threads, interwoven with shreds of feathers, from an Egyptian tomb of the 18th dynasty (*Fig. 33*). This rare example was shown at the exhibition of Egyptian art at the Burlington Fine Arts Club in 1921. An important silk weaving from Egypt was received from Lieut.-Col. R. G. Gayer-Anderson. It has an inscription signifying "Glory to our lord the Sultan, en Nâsir," most probably referring to the Egyptian Sultan of that name who ruled from 1293 to

DEPT. OF TEXTILES (*Gifts*).

1341 A.D. A cap with a pattern of sprays, also of the Muham-
madan period, was given by Mr. G. D. Hornblower. Mr.
Sydney Vacher gave a number of pieces both European and
Oriental, including
a fragment of a
Persian silk shawl
("Husain Kuli
Khani" weaving)
of the 19th cen-
tury, two Flemish
tapestry borders,
dating from the
17th century, and
many specimens of
Italian and Spanish
weaving, ranging
in date from the
16th to the 19th
century. The last
were acquired by
the donor in Italy
during the winter
of 1919-1920. He
also presented
several fragments
of carpets—
Spanish, Persian,
Caucasian and
Aubusson, and
three specimens of shawl-weaving. Dr. Hildburgh gave,
besides the embroideries previously mentioned, some frag-
ments of early Spanish carpets, and an extensive collection
of woven fabrics acquired by him in Spain, and largely

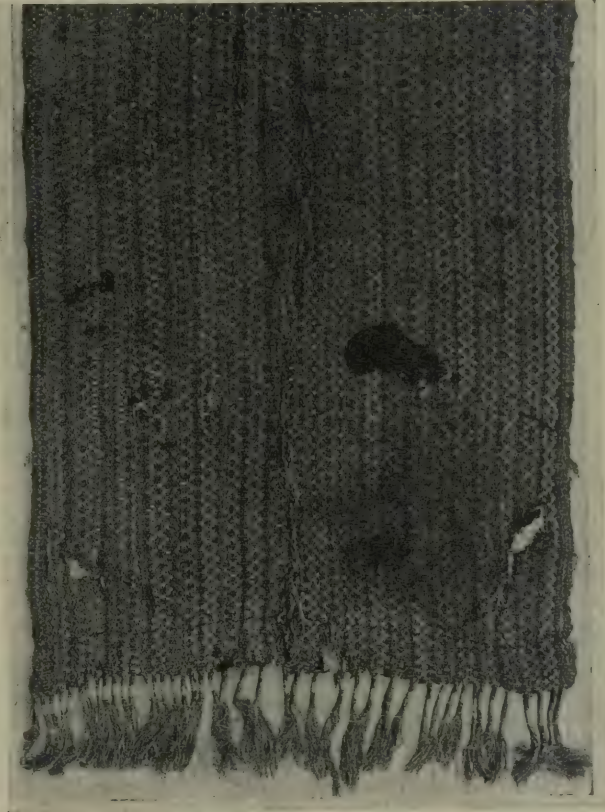


Fig. 33.

DEPT. OF TEXTILES (*Gifts*).

of Spanish origin; the fabrics date from the 17th century to the first half of the 19th century. By Mr. Collier T. Smithers were presented two pieces of silk damask, one watered, possibly of French origin, which date from about 1840, four ribbons of silk and cotton, French weaving of the early 19th century, and eleven large tassels for use in upholstery, made in England about the middle of the 19th century. Mr. Louis C. G. Clarke gave two Persian silk brocade borders of the 18th century, Mr. Arthur du Cane a cover of silk brocade, woven in Italy at the end of the 17th century, and Mrs. Bevan Williams a silk brocade, of Lyons weaving, said to have formed part of the coronation robe of Napoleon I. Miss Edith Durham, reference to whose gift of embroideries from the Balkan States has already been made, also gave a bag and an apron, both tapestry-woven in coloured wools, which she acquired in Bosnia in 1906. A rare panel, woven in silk velvet by the process known as "Velours Grégoire," was presented by Mr. T. A. Simonson through the National Art-Collections Fund. The subject is adapted from Pierre Mignard's picture, "La Vierge à la grappe," in the Louvre. The process, invented by Gaspard Grégoire (1751-1846), consisted of tinting, preparatory to weaving, the warp threads that were to form the pile.

Messrs. Restall Brown & Clennell gave two small pictures representing peasants and children. They are made by a process invented in England about the middle of the 19th century, which involved sticking a woollen pile on to a fabric backing. Mrs. Grove gave, in addition to the samplers mentioned elsewhere, a piece of Spanish braid in uncut silk pile with shields of arms, woven about the middle of the 19th century.

The most important addition to the collection of lace in the year was a Point d'Argentan flounce, 27 in. deep, dating from

DEPT. OF TEXTILES (*Gifts*).

about the middle of the 18th century. The pattern of large bunches of flowers, tied by ribbons with interlacing bands between, is a graceful one. The flounce was formerly the property of Mrs. Charlotte Maria Cooper, of Markree, Co. Sligo, Ireland, and it was presented by her daughter, Miss Venetia Cooper. It makes a pendant to the rich flounce of similar lace, but of somewhat earlier date, given by her sister, Miss Kathleen Cooper, in 1922.

Some specimens of Italian laces were given. They consist of a valance of the 16th or 17th century, darned on a brown linen net ground, from Mrs. Oswald L. Addison ; two panels, said to have been acquired in Naples about 1834-1844, from Mrs. Hulburd ; a woman's linen shift with insertions and trimming of laces, reticella and bobbin lace, probably Abruzzi peasant work of the 18th century, from Miss Helen Squire ; and a piece of " Lecce work " (named from the capital of the Apulia Province) of the 19th century, following an earlier traditional design, from Mr. Sydney Vacher. A scalloped collar of reticella and punto-in-aria, Italian work in the style of the 17th century, was given by Mrs. J. Percy Callard. From Mrs. Horace Nevill were received a lappet and border of Valenciennes bobbin lace of the first half of the 18th century, and another lappet, about 50 years later in date, of Binche bobbin lace. A border of Brussels bobbin lace of the late 18th century was given by Mrs. Chichester ; the pattern is applied to a ground of " vrai réseau " ; and Miss Chamberlain gave a Dutch hood-shaped linen cap, trimmed with bobbin lace of late 17th or early 18th century date. From Mr. A. D. Howell Smith was received an oval panel of modern bobbin lace with a figure of Cupid, acquired in Bruges in 1921.

A collection of baby-clothes and costume accessories belonging to the first half of the 19th century, presented by Miss Mary A. R. Anderson, included four head-coverings

DEPT. OF TEXTILES (*Gifts*).

trimmed with French silk blonde, Devon guipure, Chantilly black bobbin lace and Calais black machine lace, a hood-shaped linen cap trimmed with English bobbin lace, a tie trimmed with English (Midland Counties) and Valenciennes bobbin laces, a baby's cap and bodice with bobbin lace insertions and trimmings, other caps, a knitted bag, and a panel of tatting, all of English work. Mrs. Alec Tweedie gave a border of Midland Counties bobbin lace of early 19th-century date, in the style of Lille lace. Mrs. Taylor presented a pin-cushion cover in fine crochet work, about 1860, probably of English origin, and Mrs. Cushion a veil of black machine lace in the style of Chantilly, probably made at Nottingham about the middle of the 19th century. An addition to the collection of implements connected with the lace industry in England was a lacemaker's pillow of bolster shape from Buckingham, of the middle of the 19th century, upon a "pillow horse" of beechwood. It was presented by Mr. C. Reginald Grundy. Some useful specimens of peasant laces from Hungary and North Africa were obtained for the collection. Professor Gyula Mihalik gave a small panel with a figure subject and floral devices, in which the pattern is of bobbin work with needle-point fillings. They were made about 1900 at the small town of Halas, near Budapest. The lace was the invention of a drawing teacher, Aspád Dékáni, and the work was promoted by the Hungarian House-Industry Federation, but the output has been small. The same donor sent a piece of bobbin lace in brightly coloured silks and silver-gilt thread, made at Shovar, Upper Hungary, in the latter part of the 19th century. The Hon. Rachel Kay and the Hon. Mrs. Leaf gave four insertions of netted lace of geometrical pattern, acquired by them in Tunis in 1920.

A remarkable knitted panel, dating from about 1840-1850, was given by Mr. Martin A. Buckmaster. The middle is filled

DEPT. OF TEXTILES (*Gifts*).

with the Prayer for the High Court of Parliament from the Book of Common Prayer.

(2) BEQUESTS.

FROM the funds of the Murray Bequest an important purchase was made of a Flemish tapestry panel of the middle of the 15th century; it represents the Descent from the Cross, the Entombment and the Resurrection. This tapestry was formerly in the possession of Lord Willoughby de Broke. In the collection bequeathed by the late Mr. David M. Currie was a Brussels tapestry, representing the Resurrection of our Lord, dating from the first quarter of the 16th century (lent to the Museum since 1887) (*Plate 29*), and an Indo-Persian carpet, with a floral pattern, dating from the early part of the 17th century.

The late Mr. S. J. A. Churchill, M.V.O., bequeathed a small piece of Persian silk brocade of the 16th century, with a representation of two turbaned figures in a garden.

(3) PURCHASES.

AMONG the purchases during the year were two embroidered satin hangings, one with the figure of St. Sebastian and the other with a figure of St. Antony of Padua holding the Infant Christ (*Plate 30*); they were both worked early in the 18th century by a Chinese craftsman for a Christian community. A large Japanese embroidered hanging, with dragons, birds and other subjects, which dates from the 18th century, was also acquired; it had been for many years on loan in the Museum. The pendant brocade panels and the drum introduced into the design refer to the ceremony connected with the ancient Japanese sword-dance, known as the *Bugaku*, in which a drum is beaten. Two examples of early 18th-century Indian dyed cottons, drawn by hand, were bought. One is an altar-frontal,

DEPT. OF TEXTILES (*Purchases*).

produced for an Armenian church ; it has the stamp of the United East India Company. On it is represented Christ or the Eternal Father giving the Benediction (*Plate 31*). The other was made for the French market ; it has a scene from La Fontaine's fable, " The lion, the monkey and the two asses." A small collection of embroideries in coloured wools on linen, from the garments of Bosnian peasant women, belongs to the 19th century. Another important addition to the collection of costumes from South-eastern Europe is one from Montenegro. Three specimens of Russian weaving and embroidery were bought. A woven cape and a cap of lamb's wool were brought from Rikossicha, near Archangel, North Russia. The third is an embroidered linen towel of the second half of the 19th century. On it is worked a carriage drawn by three horses. The scene is explained by a Russian inscription, which has been translated, " The steeds galop all the quicker, so that it will be gayer for us." Other purchases are a French (Lyons) brocade, woven in silk, and metal threads, dating probably from about 1840-1850, but in the style of the middle of the 18th century ; a striped dress of silk and cotton (non-European material, probably North African, made up in Europe in the first quarter of the 19th century) ; an embroidered linen hanging of the late 17th century (Spanish or Portuguese) ; a Persian sleeved coat of silk brocade, dating from the 18th century ; a Chinese embroidered silk damask of the first half of the 19th century ; six 18th-century Persian covers of silk brocade ; a Chinese silk brocade of the 17th century ; a cotton coverlet (possibly Persian), with silk embroidery and quilting, dating from the 17th or 18th century ; an 18th-century Persian cover of embroidered silk ; a Persian cover, woven in silk (" Husain Kuli Khani " weaving), belonging to the 18th century ; two lengths of Persian (Kashan) silk velvet of the 17th century, with a pattern of



TAPESTRY. THE RESURRECTION OF CHRIST. BRUSSELS; FIRST QUARTER
OF 16TH CENTURY.

BEQUEATHED BY THE LATE DAVID M. CURRIE, ESQ.



EMBROIDERED SATIN HANGING. ST. ANTONY OF PADUA AND THE INFANT SAVIOUR. CHINESE, FOR CHRISTIAN USE; EARLY 18TH CENTURY.



RESIST-DYED COTTON ALTAR FRONTAL. EAST INDIES; EARLY 18TH CENTURY.



KNOTTED PILE CARPET. ENGLISH; 17TH CENTURY

large rosettes in colours on a white ground (*Fig. 34*) ; and a silk velvet cover, also of Kashan weaving, with lozenge-shaped arabesque panels.

An important English carpet has been added during the year to the collection. It was made in the latter half of the 17th century

(*Plate 32*). The pattern consists of baskets of flowers and fruit, plumes tied with bows of ribbon, birds and detached blossoms on a green ground. Another English pile-carpet is recorded to have been made at Wilton during the second quarter of the 19th century. Other carpets acquired



Fig. 34.

are a long runner (*kanâra*) from Asia Minor, of 17th-century date. A Ladik prayer-rug of the 18th century ; and a part of a pile-carpet from Eastern Turkestan, woven entirely of silk. Another noteworthy purchase was the front of a chasuble in Italian silk brocade, dating from about 1400, woven with a pattern of lions, peacocks, palm trees and flowers. It has a

pillar orphrey of 15th-century Cologne weaving, with the names



Fig. 35.

"Ihesus" and "Maria," and also plants and cross devices. This vestment came from the district of the Lower Rhine (*Fig. 35*). Another interesting object was a Spanish amice apparel of the 16th century, in black velvet, with an appliqué pattern in embroidered yellow satin.

A French embroidered sampler, dated 1847, represents an Altar at Exposition of the Blessed Sacrament, surrounded by various ornaments of the Sanctuary. The inscription records that it was worked in a convent school, probably at Lançon, in Provence. Two Italian Valances, of yellow satin, have a

flowering-stem pattern in appliqué knotted silk cord. They date from about the end of the 17th century. A purse of English embroidery of the

late Elizabethan period is in the form of a bunch of grapes. It is closely worked over padding with coloured silks, silver-gilt and silver thread and pearls (*Fig. 36*). Other examples of English needlework were two linen panels, with slender interlacing flowering stems, birds and butterflies in coloured silks. They belong to the first quarter of the 18th century, and probably once formed part of a valance. Among other purchases was a whip for ceremonial use, with shaft covered with embroidered crimson velvet, and the pommel of silver-gilt chased and engraved. The latter bears a Dutch hall-mark, but an Edinburgh mark is on a silver band used for repair to the shaft. The date is early in the 18th century.

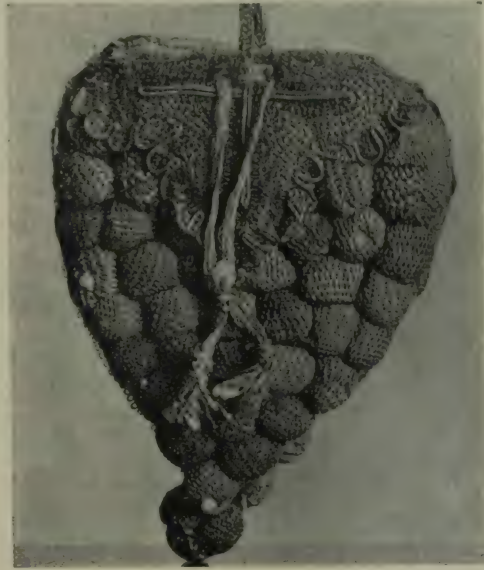


Fig. 36.

To the collection of linen damasks was added a napkin, woven with a king on horseback (probably Frederick IV of Denmark, 1699-1730), the united Arms of Norway and Denmark, and a view of the City of Copenhagen. It was woven in Saxony in the first half of the 18th century.

Some useful examples of the application of lace to Italian costumes of the 16th and 17th centuries were acquired. They consisted of a linen shirt with reticella bands and bobbin lace insertions and edgings, a child's swaddling-band of linen with cutwork, needle-point fillings and joinings of bobbin lace, and

DEPT. OF TEXTILES (*Purchases*).

a linen hood-shaped cap with fine cutwork and point fillings trimmed with Genoese bobbin lace. With the same collection was a long band of lacis, with a pattern of vine-stems, and a linen pillow-slip with borders of reticella and joinings of bobbin lace. The latter was from Catania, Sicily, and it was intended for use at a christening. Other specimens included a rare border of needlepoint lace of naturally treated plants, probably English work of the late 16th or early 17th century, copied from Italian designs; a scalloped border of Dutch 17th-century bobbin lace; three pieces of bobbin lace and a pair of linen cuffs with white embroidery and cutwork, Italian work of the late 16th and 17th centuries; and two tassels in knotted and plaited thread, 17th-century in date, and also of Italian origin.



Fig. 37.

VIII.—DEPARTMENT OF WOODWORK.

IN the Department of Woodwork, during the year 1921, many important additions were made to the collections by gift and purchase.

(1) GIFTS.

HER Majesty Queen Mary was graciously pleased to present a doll's house, filled with furniture made by wounded soldiers.

A gift of great value and interest was that of a collection of woodcarvings, presented by Sir Charles and Lady Allom, in memory of their only son, Lieut. Cedric Allom, R.F.A., who was wounded in the Ypres Salient on October 9 and died on October 20, 1917. This collection of carvings, which is exhibited in the West Hall of the Museum, numbers over three hundred pieces and includes examples of the woodcarver's craft in Europe from the Middle Ages to the 18th century. In this varied display the brilliant work of the French School of the time of Louis XIV is perhaps most strongly represented, but English work is also seen to advantage. Not only are

DEPT. OF WOODWORK (*Gifts*).

found individual carvings which will be of great value to woodcarvers from the point of view of design and technique, but complete panels and architectural details are also shown, such as should be of practical usefulness to students of architecture and interior decoration. These carvings were collected by Sir Charles Allom during the course of many years when opportunities for securing woodwork of this type was easier than it is at the present day ; in fact, there is little doubt that it would not now be possible to get together such a remarkable series of examples of decorative woodwork. Another famous collection of woodcarvings, the Hoentschel Collection, has now been acquired by the Metropolitan Museum of New York.

Several interesting additions were made by Mr. A. H. Fass to his former gift of English Gothic woodwork. Amongst them was a rare example of mediæval furniture—an oak stool with broad supports and buttressed ends, united in front by a deep rail pierced with openings. The present gift also included a number of specimens of church woodwork. One of these was a 15th-century oak panel painted with the Annunciation, evidently from a reredos, which was purchased in Bury St. Edmunds, and came in all probability from a church in that neighbourhood. This panel is of special value as an example of English mediæval figure painting, as well as on account of the details represented upon it. Another object consisted of a section of panelling, being the lower part of the 15th-century chancel screen of the church of West Stow in Suffolk, painted in colours and stencilled with conventional floral patterns. Most of these designs were obscured by modern paint, which, after treatment at the Museum, was successfully removed and revealed most of the original colour decoration. The remaining objects were mainly fragments of carved tracery from screenwork, some of them still retaining traces of their mediæval colouring.

DEPT. OF WOODWORK (*Gifts*).

A 13th-century oak chest, probably from a church in Surrey, was presented by Mr. Edmund Davis (*Fig. 37*). It is fitted with three locks, and has in the lid a slot, made at a later date, to adapt it for use as a money-box. Another chest, dating from the early 16th century, the front carved with two panels of linen-fold pattern, was purchased by Mr. Robert Mond from the St. Donat's Castle sale and presented by him to the Museum.

Among gifts of English furniture of later date the Museum is indebted to Mrs. Thompson for an 18th-century bedstead with moulded cornice and needlework curtains ; to Miss R. F. Speid for a small mahogany cabinet with folding doors, enclosing drawers ; and to Lady Evans for a high-back chair of the middle of the 19th century, covered with floral needlework.

Specimens of English structural woodwork consist of a spiral oak baluster from Mr. R. P. Bedford ; an early 18th-century internal doorway of carved pinewood from Queenhithe, Upper Thames Street, City of London, from Mr. F. E. Williams ; and a baluster and bracket of the same date from Stoke House, Guildford, from H.M. Office of Works.

Miscellaneous gifts of English origin include a pair of inlaid wig or cap-stands of the period of Queen Anne, from Mr. A. H. Fass ; two 17th-century plasterers' moulds from Miss Erskine ; a bead-work box of about 1800 from Mrs. Hemming ; a straw-work box of French prisoners' work made at Norman Cross, near Peterborough, in 1811, from Major R. H. Raymond Smythies ; a satinwood tea-caddy in the form of an urn from Mr. Thomas Sutton ; a miniature table of inlaid woods made by Mr. Joseph Keyes in 1851 and given by him in his eighty-sixth year. Lady Cory added to her former gifts a collection of early 19th-century miniature objects, mostly in the form of dolls' furniture in carved and pierced bone.

DEPT. OF WOODWORK (*Gifts*).

Messrs. Goodall & Co. presented a pair of large Spanish doorways, painted and elaborately moulded. Other gifts consisted of a French Empire mahogany chair with ormolu mounts, from Mr. Edward Grindlay ; a pair of 18th-century Venetian candelabra, painted and gilt, in the form of negroes, from Miss Compton ; an Hispano-Mauresque cabinet from Captain Victor A. Ward ; a small Spanish cabinet from Mrs. Ward ; a piece of carved, gilt and painted cornice, Spanish, 16th century, from Mr. Edward Benjamin ; a pair of painted Turkish mirrors from Lord Gerald Wellesley (through the National Art-Collections Fund) ; a Norwegian ewer from Mrs. Hope Proctor ; six Norwegian vessels, etc., from Miss E. Close ; three pieces of Norwegian harness, a whip-stock and a flute of cut glass with silver mounts, made by Laurent, of Paris, in 1815, from Mr. Alfred Jones ; an Italian 18th-century zither from Mr. F. Garrett, senr. ; an Italian *viola d'amore* from Mrs. Press ; an early 16th-century carved French group from Dr. W. L. Hildburgh ; a Flemish figure of St. John the Evangelist of the same date, from Mr. A. G. B. Russell, Lancaster Herald ; an 18th-century French spinning-wheel, decorated with tortoiseshell and mother-of-pearl, from the Honourable Mrs. Carpenter ; a Chinese necklace of carved wood beads from Mrs. C. Staniforth ; a Japanese mask from Mr. Walter Bonwick ; and three small Coptic and Saracenic vessels discovered in the neighbourhood of old Cairo, from Mr. G. D. Hornblower.

The Section of Oriental Lacquer was enriched during the year with a number of remarkable additions, due to the generosity of donors. Among these special attention may be given to the extremely interesting series of thirty-six Japanese drinking vessels and utensils in lacquer (*Plate 33*), presented by Mr. and Mrs. William Sutherland, and including not only a series of vases and cups valuable for their design and form,



SAKE BOTTLE, FOR CEREMONIAL USE AT BUGAKU DANCES. JAPANESE
LACQUER, IN RED AND BLACK. 17TH CENTURY (LATE)

SUTHERLAND GIFT.



COVER OF CABINET FOR INCENSE CEREMONY UTENSILS. JAPANESE LACQUER;
18TH CENTURY (MIDDLE).



WRITING BOX, INTERIOR AND COVER. JAPANESE LACQUER, BY RITSUŌ (HARITSU);
18TH CENTURY (A.D. 1746).



BEDSTEAD OF BLACK AND GOLD LACQUER. STYLE OF CHIPPENDALE.
FROM BADMINTON, GLOUCESTERSHIRE. ENGLISH; ABOUT 1760.

DEPT. OF WOODWORK (*Gifts*).

but a set of carved and lacquered bottles in the shape of the deity Hōtei and other personages, dating from the 13th to the 18th century. These are exhibited together in Room 41 of the Museum. Mrs. Lilian Sage also presented a collection of 175 examples of Japanese and Chinese lacquer (*Figs. 38 and 39*),



Fig. 38.



Fig. 39.

in memory of her husband, the late Mr. Edward Mears Sage, of Edgbaston. This includes 107 inrō (medicine cases), as well as specimens of writing-boxes, picnic-sets, poetry-game sets, incense boxes, etc. ; and forms a particularly valuable addition to the collection, inasmuch as the donor kindly allowed a selection to be made from this special point of view. The writing-box and writing-table (Nos. W. 305 and 306—1921), decorated with shells illustrative of the shell-game, are exceptionally fine examples of their period—the latter part of the 18th century. On the occasion of the dispersal of the well-known collections formed by the late Mr. Michael Tomkinson, J.P., of Franche Hall, near Kidderminster, it

DEPT. OF WOODWORK (*Gifts*).

was felt that a special effort should be made to fill up the gaps in the Museum Collections of this important and highly artistic handicraft. It is most satisfactory to be able to record that great progress in this direction was rendered possible by the generosity of members of his family, who provided a fund for the purchase of specimens of outstanding merit at the sale by auction of the first part of the Tomkinson Collection. By this means the Museum acquired a most important series of utensils used in the Incense Ceremony—a ritual game which inspired the production of much of the best lacquer produced in Japan during the 18th century ; as well as fine examples of early writing-boxes by Ritsuō, Hanzan and other notable artists and other illustrations of lacquer-ware (*Plates* 34 and 35). These are all exhibited in Room 41, as a memorial of the interest taken in Japanese Art by the late Mr. Michael Tomkinson. At the same sale Mr. George Swift, J.P., purchased two writing-boxes of unusual quality and three other examples of lacquer-ware, which he generously presented to the Museum without conditions.

(2) BEQUESTS.

OBJECTS in woodwork which formed part of the bequest of Mr. David M. Currie consisted of three pieces of 16th-century Italian work—a small oval frame carved with cherubs' heads, festoons and scrolls, a larger frame, also of walnut and elaborately carved and gilt, and a pair of richly carved bellows ; also a French hand-mirror, finely carved in boxwood and dating from the middle of the 16th century.

(3) PURCHASES.

AN important purchase was that of a four-post bedstead in the style commonly known as Chinese-Chippendale, and brought from Badminton, in Gloucestershire, the seat of the Duke of Beaufort. The bedstead is lacquered black and gilt,

DEPT. OF WOODWORK (*Purchases*).

and has a pagoda-shaped roof, surmounted by a vase of acanthus in gilt metal, with a dragon in carved wood projecting from each angle (*Plate 36*). The back is filled in with lattice work. In its original position at Badminton the bedstead formed the central feature of a bedroom, which had a Chinese



Fig. 40.

wall-paper and dressing table, mirrors and chairs all designed in the same style. This Chinese fashion, which had a short vogue in the mid-18th century in England, was at its height about 1754, the year when Edwards and Darley published a book of Chinese designs and when Chippendale published the first edition of the *Gentleman and Cabinet-maker's Director*. The bedstead can therefore be safely put down to about this date. The Duke of Beaufort was one of the original subscribers to the *Director*, and evidently had some interest in the author, so that it is possible that the furniture and decoration of the Chinese bedroom at Badminton may have been the work of the firm of Chippendale. The bedstead is exhibited in Room 56 of the Woodwork Galleries.

DEPT. OF WOODWORK (*Purchases*).

The Museum was enabled to strengthen considerably the section devoted to English Gothic woodwork by the purchase from the Architectural Association of the remainder of the collection originally belonging to the Royal Architectural Museum, Westminster, a portion of which had already been



Fig. 41.

given by the Association in 1917. The most important group of objects thus purchased consisted of a series of misericords and fragments of bench-ends dating from the early 15th century, which originally formed part of the seating of St. Nicholas Chapel, Kings Lynn, Norfolk, from which they were removed in 1842. The misericords, ten in number, are elaborately carved with figure subjects. On one an ecclesiastic (*Fig. 40*), apparently the donor, is represented kneeling at prayer; on another is a master carver working at his bench with two apprentices beside him (*Fig. 41*); three others have subjects connected with harvesting. Of the bench-ends some have poppy-head finials; others have as elbow rests figures of

DEPT. OF WOODWORK (*Purchases*).

grotesque animals. The collection also included two large 15th-century oak doors from St. Mary's Church, Beverley, Yorks, each divided by ribs into panels, the upper of which are richly carved with varieties of geometrical tracery. The remainder of the collection was largely composed of fragments of tracery heads from the openings of chancel screens.

From Barningham Hall, Norfolk, came a rare oak form of early 15th-century date, the framing below the seat carved in front with a series of ogee arches. A later example of oak furniture consisted of an arm-chair from Thorpearch Hall, Yorkshire, elaborately carved, and bearing the initials of various former owners and the date 1689 (*Fig. 42*). Two interesting screens were purchased, which came originally from East Sutton Park, Kent. Each is finely painted with a female figure, nearly life size, in costume of about 1630, and said to represent members of the family of Sir Robert Filmer, a prominent Royalist, who died in 1653 (*Fig. 43*). These so-called



Fig. 42.

DEPT. OF WOODWORK (*Purchases*).

“picture dummys” appear to have been employed in the 17th and 18th centuries for interior decoration, but their actual purpose or position in the house is not precisely known.



Fig. 43.

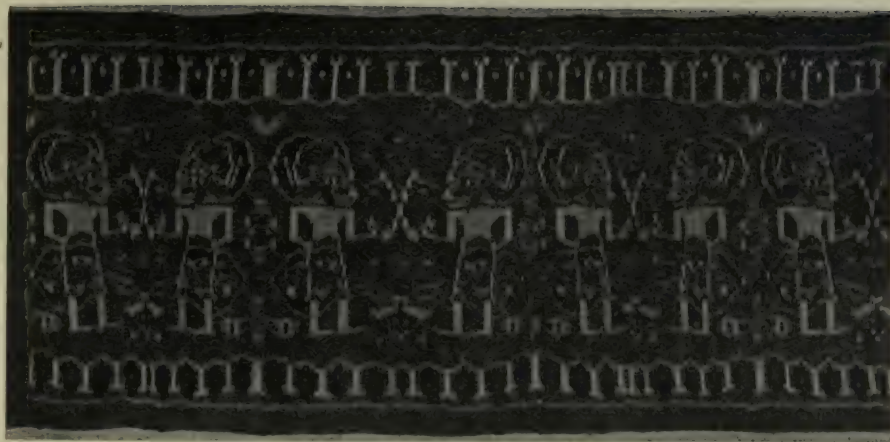


Fig. 44.

IX.—INDIAN SECTION.

OF the 323 acquisitions received in the Indian Section during the year 1921, more than half of that number (180) was contributed by friends of the Museum either by gift or bequest. Foremost among these was the magnificent bequest of Mogul 17th-century paintings of the school of Jahāngīr, by Lady Wantage; the collection of later Mogul and Rajput paintings from the series gathered together by the late Sir Robert Nathan, and presented by his Executors; and the group of Indonesian woven and Batik-dyed garments, given by Sir M. E. Sadler. Several Asokan Buddhist relic-caskets of steatite and crystal, from the Topes at Sanchī and the neighbourhood, were acquired by purchase, and also an interesting collection of Græco-Buddhist and mediæval Hindu stone-carvings, mostly from the Panjab and the North-West Frontier Province. The representative display of Malay brassware, lent by Mr. R. J. Wilkinson, is noticed on p. 114.

INDIAN SECTION (*Gifts*).

(I) GIFTS.

TILL the present year, 1921, the advanced or fully developed schools of Mogul painting of the reigns of the Emperors Jahāngīr and Shāh Jahān (1605-1658) had been represented in the Indian Section Collection by only a few isolated examples of moderate attainment, whereas the earlier phases, *i.e.*, the 16th-century schools of Humāyūn and of Akbar—schools still to a very great degree under the influence of the Persian-Mongol convention of the late 15th century—had long been well illustrated, both in our *Amīr Hamzah* pictures and in the *Akbarnamah* series. Consequently, the great need of the Museum for really first-class 17th-century paintings has been more than partly satisfied by the accession of the remarkable series bequeathed by Lady Wantage. (For the formal notice of this Donation, see under "Bequest.") Of importance also, as serving to bridge the gap in the later Mogul School, was the collection presented by the Executors of the late Sir Robert Nathan, K.C.S.I., C.I.E., by his express verbal directions. This small but choice selection of Indian paintings also included several works of the so-called Rajput School of the 18th and 19th century, with their inclination toward "subject" studies in contradistinction to the purely portrait preoccupation of the Mogul School. The most striking example of this latter school is probably the strongly rendered portrait of Nadīr Shāh (1736-1747), King of Persia, by a contemporary artist, Muhammad Panah, attached to the Royal Court at Delhi. It will be remembered that during the disturbed reign of the weak Emperor Muhammad Shāh (1719-1748), his warlike neighbour seized the opportunity to invade the Panjab, captured Delhi, the Mogul capital (1739), massacred the populace, and carried away booty of enormous value—including the famous "Peacock-Throne," details of which have been so minutely and quaintly recorded by the French

INDIAN SECTION (*Gifts*).

traveller Bernier. This characteristic painting has accordingly been selected for illustration here (*Plate 37*). As an addition to our earlier examples, two Mogul tempera paintings of the school of Humāyūn (16th century) were given by General Sir Raleigh Egerton, K.C.B., K.C.I.E.

To the collection of Textiles, Sir Michael E. Sadler, K.C.S.I., LL.D., contributed twenty-nine Indonesian garments from the different provinces of Java. This accession has proved of special use; partly as a means of satisfying some of the numerous applications made to the Section for examples of the Batik-dyed fabrics used for *sarongs*, *slendangs* and *ikets*, and partly in view of the fact that previously the Museum was almost destitute of specimens illustrating the laborious method of "wax-resist" dyeing. It is with considerable satisfaction we now claim to show at least one complete case of patterns produced by this effective process of dyeing. Beside the Batiks, Sir M. Sadler's gift included several fine specimens of the native loom-woven *sarongs* and *slendangs* from Java, Sumatra and the Celebes; and also four characteristic girdles of silk and silk-and-cotton *Ikat* work, all exhibiting patterns in which the design is stained on the warp threads before weaving. The latter came from the little Island of Bali, east of Java, and the end-pattern of one of them has been selected to form the head-piece of this Chapter on the Indian Section (*Fig. 44*, p. 91). With but few exceptions, all of these Malayan and other weavings are of 19th-century date.

The remaining gifts, although of smaller proportions, have all been accepted either as filling some important gap, or as showing some feature new to the division in which they fall. Lt.-Col. F. C. S. Samborne-Palmer, C.B.E., gave a water-bottle, basin and jug of unornamented light red earthenware, which were found when digging the foundations of a house at Ayun, in the Chitral District of the North-West Frontier

INDIAN SECTION (*Gifts*).

Province. They are, doubtless, of early period, the basin being of a shape found even in the megalithic graves of the Indian iron-age, but the actual date is, so far, problematical. Major J. B. Weston gave three figures of Hindu deities in copper or bronze, and two lustration-spoons of copper and brass from Tanjore, Madras ; and also a Moradabad lacquered brass tray, all of 19th-century manufacture. Lt.-Col. C. H. Sheppard contributed a collection of thirty-three objects acquired by him in Burma about 1887. They include Marionettes (dolls partly of painted clay, clad in Burmese fabrics) used in the native Puppet-plays, painted-wood chessmen found in an entrenchment after the capture of Pagan in 1885, and incised palm-leaf horoscopes of five of the wives of Thibaw Min, found in the apartments of his chief queen, Supaya Lat, in the Palace at Mandalay in 1885. Mrs. A. E. England gave some interesting cult objects in metal, clay and stone used in the Lāmaist Monasteries of Leh in the Ladakh District of North Kashmir. Miss J. Z. Ryan gave three examples of North Indian arms of the 18th century. Mr. E. Harris, made a further addition to our "Relics of the East India Company"—a collection which the Section has been steadily developing in recent years—presenting a shoulder-belt plate of gilt-copper and silver, formerly worn on the uniform of Edward Woodruffe, an officer of the Company. To Mr. Hallet G. Batten, who has benefited the Section on many former occasions, we are further indebted for his gift of four carved and painted teak figures of Burmese men and women, from Myan-aung, which, apart from their excellent modelling, serve to illustrate the costume worn by the middle-class Burman about the year 1880. Mrs. A. E. Dallas gave a magnificent needlework panel of ivory satin, embroidered in silver thread and coloured silks, which was made at Delhi in 1906 by Kishen Chand. This well-known Panjabi

INDIAN SECTION (*Gifts*).

embroiderer had previously designed and executed a dress of similar materials for the Princess of Wales (now H.M. Queen Mary) during her visit to India in 1905-1906. Major L. V. Neame gave a circular box and cover of painted and lacquered basket-work, of a type hitherto unrepresented in the Indian Collections. It was made at Sipri, Gwalior State, Central India, in the second half of the 19th century, and is decorated in a distinctive style with the Avatāras of Vishnu. From the Farquhar Matheson Collection, Mrs. Carew gave a finely wrought casket of blued-steel damascened in gold (*Koftgari* work), with arabesque and floral motives, made at Sialkote in the Panjab about 1860. Mr. Mukul Dey, contributed further interest to our copies of the frescoes in the Buddhist Caves at Ajanta, Haidarabad, by giving a genuine fragment of the composition—a mixture of plaster, clay and cow-dung—used for the ground, of one of the frescoes in the Vihara Cave XVI, painted in the first half of the 6th century A.D. Upon this prepared facing, taken from the rock-hewn wall, the surface of *chunam* slip and the remains of the gouache painting are both clearly distinguishable. Mr. Dey furthermore gave a spirited drawing of a girl's head, copied from a fresco in one of the 6th-century Buddhist Caves at Bagh, Gwalior State, C.I., and also a 19th-century drawing of the Rajput School. We are indebted to Miss F. M. Norton for her gift of drawings from the small British State of Coorg in South India, a modern school not previously represented in the Indian Section. They consist of portraits on paper, both in water-colours and pencil, of the wife and two sons of Vira Rajendra Wodeyar, the last Rāja of Coorg, who was deposed in 1834. Lt.-Col. K. Dingwall, D.S.O., gave a finely shaped water-ewer (Aftaba) of chased and engraved bronze, made either in the late 17th or early 18th century at Khagra, Murshidabad District, Bengal. This ewer is of better period

INDIAN SECTION (*Gifts*).

and form than any of the specimens yet exhibited in the collections. Mr. H. O. Collyer, presented the upper part of a baked-clay plaque, unearthed at Akra in the Bannu District of the North-West Frontier Province, upon which appears a moulded low-relief figure representing the goddess Astarte, or some allied form of the Great Mother of the Ephesian Diana type. Furthermore, the object is of interest as indicating the wide extent of the West Asian nature cults, and, whilst it is certainly not less than 2,000 years old, it may eventually be traced back to still earlier period. Major E. A. Weinhold gave a fine sandstone relief of the god of wealth, Kuvera, carved in the style of the best Gupta period, *i.e.*, 4th to 6th century A.D. It was found at Kāman, Rajputana, close to Muttra, and depicts the god as a youth of gross proportions, holding a wine-bowl and the leathern-bag full of money (*Plate 38*). Included with this gift was another sandstone relief, which, although from a Jain Temple near Muttra, is doubtless a later product of the same school of sculpture, executed probably in the 8th century. It is carved with a representation of Vishnu in his form as Vāsudēva, facing full to the front, originally four-armed, but only the arm holding the Mace (*gadā*) remains, whilst the limbs which usually hold the Shell and the Discus, and the one posed in the gesture of Bestowing (*varada*), are missing. At the top are the two other persons of the Hindu Trinity (*Trimūrti*), Brahmā and Siva, and at the bottom are four attendant-figures, but the latter, unfortunately, are far too weathered and flaked to render possible their identification.

(2) BEQUESTS.

A PARTICULARLY notable bequest was that made by the late Lady Wantage to the Indian Section of a collection of thirty-six Mogul paintings of the school of Jahāngīr (17th century) and thirty panels of Calligraphy, formerly in the



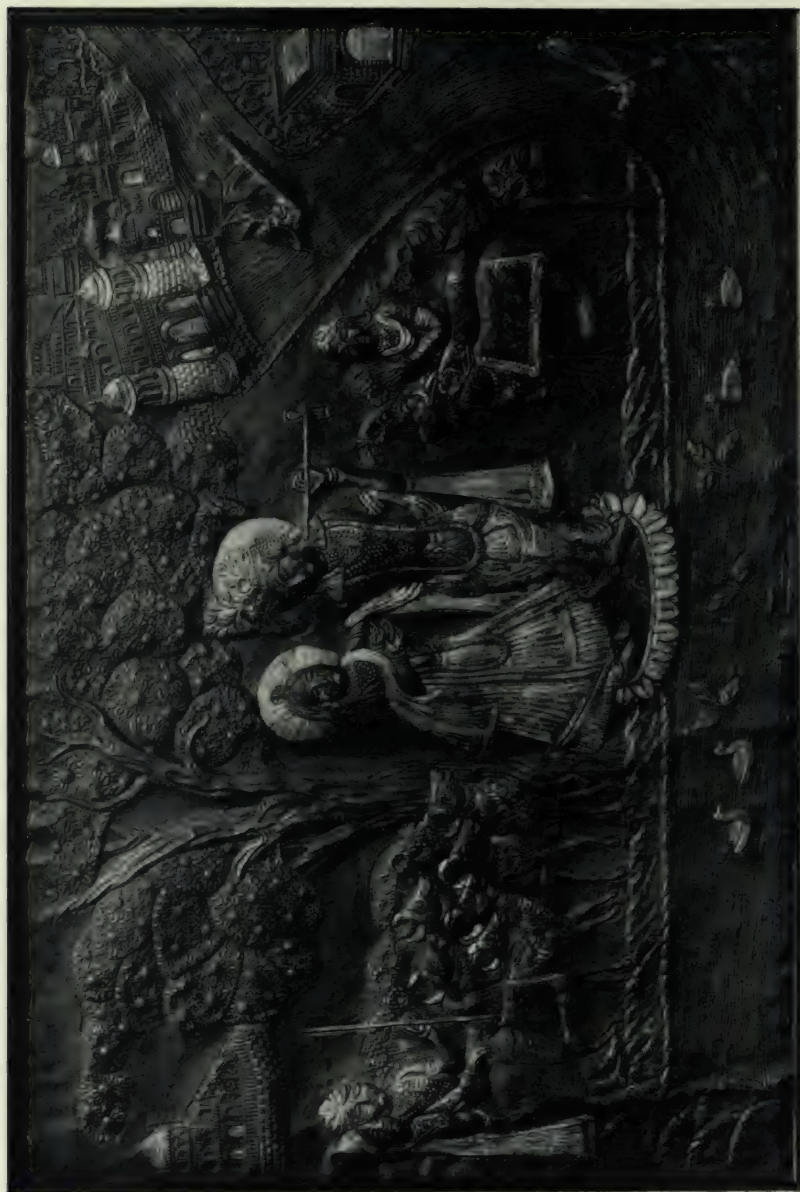
PORTRAIT OF NADĪR SHĀH, KING OF PERSIA. MOGUL (DELHI SCHOOL); 18TH CENTURY.



RELIEF PANEL; KUVERA; SANDSTONE. N. INDIAN (SCHOOL OF MATHURA); 4TH-6TH CENTURY A.D.



RELIEF PANEL ; THE VARĀHĀ AVATĀRA OF VISHNU ; SHALE.
N. INDIAN ; 8TH-9TH CENTURY A.D.



REPOUSSÉ COPPER PANEL ; KRISHNA AND RADHA. N. INDIAN (LUCKNOW) ;
SECOND HALF OF THE 18TH CENTURY.

INDIAN SECTION (*Bequests*).

Imperial Collection at Delhi, ranging from the late 15th to 17th century. The paintings, many of which are referred to in the *Tuzuk-i-Jahāngīrī* (The Memoirs of Jahāngīr) and bear the Imperial Seal Mark, had been previously lent to the Section by Lady Wantage between the years 1916 and 1918. They have already been noticed at some length in the *Review of Principal Acquisitions for the Year 1917*, pp. 88-91, Plates 28-30, and are fully described and illustrated in the *Victoria and Albert Museum Portfolio of Indian Drawings*, "Thirty Mogul Paintings of the School of Jahāngīr (17th century) and four Panels of Calligraphy in the Wantage Bequest," published in 1922.

(3) PURCHASES.

THE principal additions by purchase were made in the Sub-section of Indian Sculpture. Except for a somewhat repulsive relief of the Dēvī as Kālī, the destructive form of Sīva's Consort, the Museum had hitherto lacked examples of Javanese sculpture, a defect now partly made good by the acquisition of an image carved in greystone (volcanic rock), showing the opposite or comely form assumed by Sīva's Consort, Parvati, when she appears as the youthful Umā. She stands between two vases of lotus-flowers, with two of her four hands in mystic gesture, the others holding a lotus and a fly-whisk. This relief, obtained at Wlingi in the Blitar district of East Java, was carved during the period of the Madjāpahit dynasty in the early 15th century (*Fig. 45*). Since 1866, the Museum has retained on loan a rare and, from the point of view of Buddhist archæology, important set of eight small relic-caskets excavated, about 1850, from the early Buddhist Topes at Sanchī and the neighbouring sites in the Bhopāl State, Central India. These have now passed into the possession of the Museum. The majority of them are

INDIAN SECTION (*Purchases*).

turned and carved in steatite, and two are of crystal. Of the latter, one, which is in the form of a *stupa*, appears to have



Fig. 45.

been made for some unusually sacred relic, inasmuch as the "seven precious things," the emblems usually placed with the relics of an eminent person, were found with it. In period, this casket may be dated between the years B.C. 240 and 180. Several of the caskets are incised in Brāhmī characters, either with the names of well-known Buddhist saints, or with those of certain Missionaries who are known to have been sent by the Emperor Asoka to convert the savage races then inhabiting the Himalyan foothills. From Sanchi came also a life-size sandstone head of a Buddha, carved in the style of the Gupta period, 5th or 6th century A.D. ; but, so far, we have still to ascertain from which of the many sites in that district it was procured. The growing collection of Græco-Buddhist stone sculptures was further strengthened by the

addition of several excellent greystone (talcose schist) panels from the Swat Valley district of the North-West Frontier Province, carved about the 3rd century A.D. Included with

INDIAN SECTION (*Purchases*).

these was an architectural detail, new to this class of sculpture in the Museum, consisting of a square pillar-socket, upon each side of which is depicted one of the four principal events in the life of Gautama the Buddha, *i.e.*, his Birth, the Renunciation, the First Sermon and the Parinirvana. A very beautiful panel of blackstone (carboniferous-shale) was added to the Hindu sculptures of the mediæval period. It represents the god Vishnu in his third Avatāra as the Man-Boar (*Varāha*) upholding Bhūmi, the Earth-Goddess, in one of his two left arms. With him are the two other members of the Trimūrti, Brahma and Siva, and three charmingly rendered figures of Nāgas. The panel was found at Fathabad, South-East Panjab, and was probably carved in the 8th-9th century (*Plate 39*). At Phalodi, in the Jodhpur district, Rajputana, is an almost identical panel, said to date from the early years of the Chalukya-Pallava period (8th century A.D.). The Courtenay Ilbert Collection of 101 pieces of modern pottery, glazed, painted and



Fig. 46.

INDIAN SECTION (*Purchases*).

slip-decorated, made about 1885 at Bombay, Delhi, Khurja, etc., went far to fill the previous gaps here in this period of



Fig. 47.

Indian ceramic art. The examples had been specially selected from the points of view of shape, colour and decoration by that great expert in Indian handicrafts, the late John Lockwood Kipling, C.I.E., during his dual-directorship of the Mayo School of Art and of the Government Museum at Lahore. A Writer's Box (*qalamdān*), of carved ivory, was acquired for our collection on account of the unusual treatment of its 17th-century decorative motives. Although of Benares origin, its design is obviously partly influenced by Muham-

madan convention. The Hindu element appears in the subject on the lid, where, carved in very low relief, is the figure of Krishna (Vishnu) as Gana-gōpāla playing on his magic flute beneath a Kadamba tree. The sides, however,

INDIAN SECTION (*Purchases*).

which are decorated with animal and tree motives beneath arcades, most certainly betray Islamic influence (*Fig. 46*).

In Indian Metalwork, an important gap was filled by the purchase of four large architectural panels in *repoussé* copper, partly gilt and partly blackened, which are stated to have been made by a craftsman of Lucknow, Oudh, United Provinces, some time in the later 18th century, for one of the Royal Residences at Lucknow used by the Nawāb-Wazīrs of Oudh. Two of the panels represent picture-subjects drawn from Indian mythology, one showing Krishna and Radha on the banks of the River Jumna at Brindāban (*Plate 40*), and the other depicting Rāma and Sītā resting in the hermitage of the sage Agastya ; whilst on the remaining panels are portraits of the Emperor Jahāngīr's wife, Nūr Jahān Begam (b. 1575, d. 1645), and of his granddaughter, Nādira Begam (d. 1659) (*Fig. 47*). Two important products of the Mogul period were obtained in costumes of hand-painted cotton, discovered some years ago in the wardrobe-store (*Tosha-khāna*) of H.H. The Nizam of Haidarabad. One of them is a Man's Robe (*Takauchiya*), covered with a delicate floral diaper



Fig. 48.

One of them is a Man's Robe (*Takauchiya*), covered with a delicate floral diaper

INDIAN SECTION (*Purchases*).

design (*Fig. 48*), and the other is a ceremonial Girdle (*Patka*) with end-panels richly decorated with delightful flowering-



Fig. 49.

plant repetitions derived from an indigenous plant, the *Celosia Cristata*, or "Cockscomb" (*Fig. 49*). It is probable that the designing of the patterns—using working-drawings, tracings and stencils for the outline—was done in one of the East India Company's factories at Masulipatam, Madras Presidency, late in the 17th century, whereas the robe may afterwards have been

made up at Haidarabad. Hitherto, as the Department has been unable to exhibit examples of this rare variety of Mogul garment, students have been compelled to content

INDIAN SECTION (*Purchases*).

themselves with the limited rendering of such things as portrayed in the paintings of the period. These acquisitions, together with several other loan specimens of the same date, can now be seen in the Indian Costumes Collection (Room XI), where they constitute an authoritative cross-reference from our Mogul paintings (Room IV).

X.—DEPARTMENT OF CIRCULATION.

THE sections of Silversmiths' work and Jewellery were strengthened in the course of the year by the accession of the objects from the Hannah Irving Bequest noted below, and by the purchase of several pieces of modern jewellery ; but these two sections are still the weakest in the Department and the most in need of additions. Gifts of English silver of the first half of the 18th century, and of jewellery of simple form and fine execution, would therefore be most acceptable.

(1) GIFTS.

NOTEWORTHY gifts in the section of Ceramics were those made by Mr. Alfred Darby, who presented forty-six specimens of Salopian porcelain, and by Mr. Arthur Myers Smith, who gave fifteen specimens of English earthenware and porcelain of the 18th and 19th centuries.

In connection with the work done in the classes for painters and decorators in the Schools of Art, there is a considerable demand for suitable examples of mural decoration, and the twenty-nine studies for the decoration of St. Paul's Cathedral, by Sir William Richmond, R.A., given by his executors, will be of great use in this direction. Other interesting additions in the Section of Designs and Prints were two aquatints by C. H. Baskett, A.R.E., given by the artist, and seven etchings by Alick G. Horsnell, A.R.E., given by the artist's executors. A gift by the Trustees of the British Museum of 158 reproductions of illuminated manuscripts in that Museum were a most acceptable addition to a section upon which Secondary Schools and Schools of Art make a heavy and a steadily increasing demand.

DEPT. OF CIRCULATION (*Gifts*).

The Hannah Irving Bequest of silver, of which mention has been made above, included an English porringer of 1697, a waiter of 1773-1774, a pair of salt-cellars of 1790-1791, and other specimens, dating from the end of the 18th century. It is to be regretted that this is the only bequest or gift of silver to be recorded during the year.

On the other hand, a number of gifts of textiles may be noted. A panel of Italian laces of the late 18th or early 19th century was given by Mrs. Hulburd. Several lace borders of Valenciennes and Point de Venise were received from Mrs. Horace Nevill; two pieces of Brussels lace of the late 18th century from Mrs. Chichester; and eight pieces of English lace and white embroidery of the early 19th century from Miss Mary Anderson. Mr. Sydney Vacher gave ten pieces of Italian woven fabrics, chiefly of the 17th century, and Mr. Louis C. G. Clarke, four pieces of Persian brocade of the 18th century.

Mr. W. H. Hammond presented an English walnut chair of the late 17th century (*Fig. 50*), in memory of his son, Lieut. R. M. Hammond, R.F.A.



Fig. 50.

DEPT. OF CIRCULATION (*Purchases*).

(2) PURCHASES.

THE purchases during the year do not include any pieces of outstanding importance, but a number of useful specimens were acquired. These included two Persian bowls of the 13th century; twenty-eight leaves and cuttings from illuminated manuscripts, chiefly English and Netherlandish of the 15th century; two plaques of Limoges enamel of the 13th century; and portions of English ivory crucifixes of the 15th and later centuries; an embroidered English book-cover of the 17th century; several English embroideries of the 18th and 19th centuries; eleven pieces of lace, chiefly Italian needle-point, of the 17th century; and, lastly, six English chairs, two dating from the 17th century, the remainder from the middle of the 18th. A few specimens of modern craft work were purchased, notably seven specimens of jewellery by Mr. and Mrs. A. J. Gaskin. A jewelled pendant, silversmiths' work, and wrought-iron hinges by Mr. Nelson Dawson were also acquired.

LOANS.

Architecture and Sculpture.

MR. Henry B. Harris lent a relief in ivory of the two Maries at the Sepulchre. This panel belongs to the class of ivories, decorated with large figures, which were used on altar-pieces. Carved from one piece of ivory, of a warm orange tone, this relief is remarkable for the quality of design and execution. It is French work of the first half of the 14th century.

Mr. George Eumorfopoulos lent a group of Chinese figures in wood. The most important of these, a figure of Kuan-yin seated in the attitude of kingly repose, is an extraordinary example of the brilliance of wood sculpture under the Sung Emperors (960-1280 A.D.). The figure has been painted in colours over a coating of gesso, and in this case the pigment seems to be original. On the other two figures, statues of Bodhisatvas, the colouring has been renewed. These latter are probably a little later in date, possibly of the Yüan dynasty (1280-1367). Lord Lee of Fareham lent an interesting terra-cotta bust of Charles I. The most important of Dr. W. L. Hildburgh's loans during the year were four English alabaster panels, with various scenes, and two ivory statuettes of St. Dominic and St. Catherine of Siena, Spanish work of the first half of the 17th century.

Ceramics.

IN the section of Chinese pottery, the Department received from Mr. George Eumorfopoulos a miscellaneous loan of early wares, including many pieces of great beauty, chiefly of the T'ang period, and from a body of friends of the Museum

LOANS (*Ceramics*).

two series in succession, illustrating Lung-ch'üan celadon wares and Chien wares and related types. The London County Council deposited a maiolica dish of the end of the 16th century found in London, of a type either made in the Low Countries, or perhaps by Netherlandish potters of Italian extraction settled in England. Mr. E. F. Broderip and Dr. W. L. Hildburgh, F.S.A., added to their respective loans already on exhibition. The Vicar and Churchwardens of Clavering, Essex, permitted the exhibition in the Museum of a series of 15th-century windows from their church, which had been sent to London for repair ; the subjects of the paintings are scenes from the story of St. Catherine.

Library.

AT the beginning of the year three important manuscripts were lent for exhibition with those from Durham and Winchester Cathedrals and from Stonyhurst, described in the Review for 1920. The first of these was the Gospels of St. Chad, lent by the Dean and Chapter of Lichfield. This famous manuscript is of the Anglo-Irish school, and belongs to the Lindisfarne group of these MSS. The relationship was made plain by exhibiting the fine page of cruciform decoration in St. Chad's Gospels, and showing near it a coloured drawing by Henry Shaw of a very similar page in the still finer Lindisfarne Gospels in the British Museum. The date of St. Chad's Gospels is about 700.

Some of its early history is recorded in MS. entries made in the book itself. One, apparently of the late 8th or early 9th century, records that it was bought by Gelhi son of Arihtiud from Cingal for a "best horse," and given by him to God and Saint Teliau (or Teilo), that is to the Monastery of Llandaff. There is a later 9th century entry showing it still at Llandaff, but it must have found its way soon to

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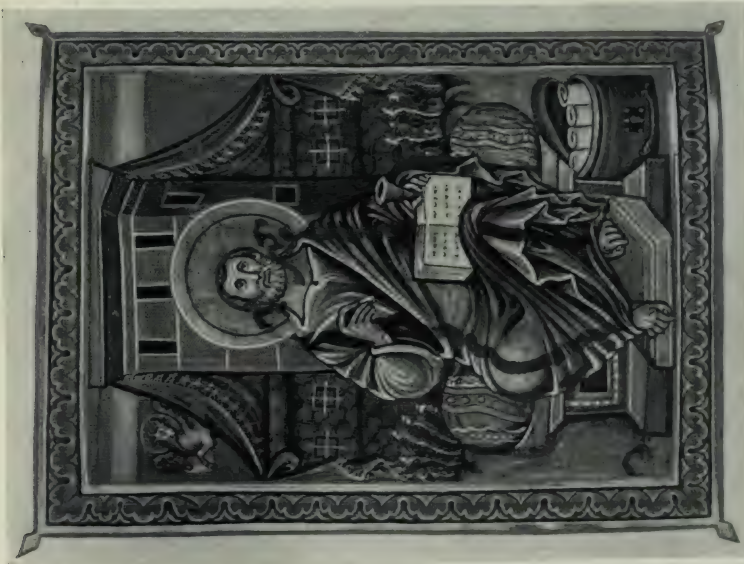
tes ih̄m duxerunt ad caip̄m principem
 sacerdotum ubi scribae & seniores
 conuenerunt. petrus autem sequeba-
 tur eum a longe usque in atrium prin-
 cipes sacerdotum & ingressus in atrio
 sedebat cum ministris ut uideret p̄ne-
 ra. **P**rimus autem sacerdotum &
 omne concilium querebat falsum
 testimonium in contra ih̄m ut eum morti
 traderent & non inuenerunt eum & cum
 inuiti falsi testes accesserunt. Nouissi-
 me autem uenerunt duo falsi testes &
 dixerunt hic dixit possum disruiere
 templum dī & post triduum aedifica-
 re illud surgens princeps sacerdotum
 ait illi nihil respondes ad ea quae is-
 titestificantur aduersum te ih̄s autem
 tacebat & princeps sacerdotum ait
 illi adiuro te per dñm uiuum ut dicas
 nobis scilicet xps plius dī dicit illi ih̄s

MS. ST. CHAD'S GOSPELS. PAGE OF TEXT. ANGLO-IRISH SCHOOL
 (LINDISFARNE GROUP); c. 700.

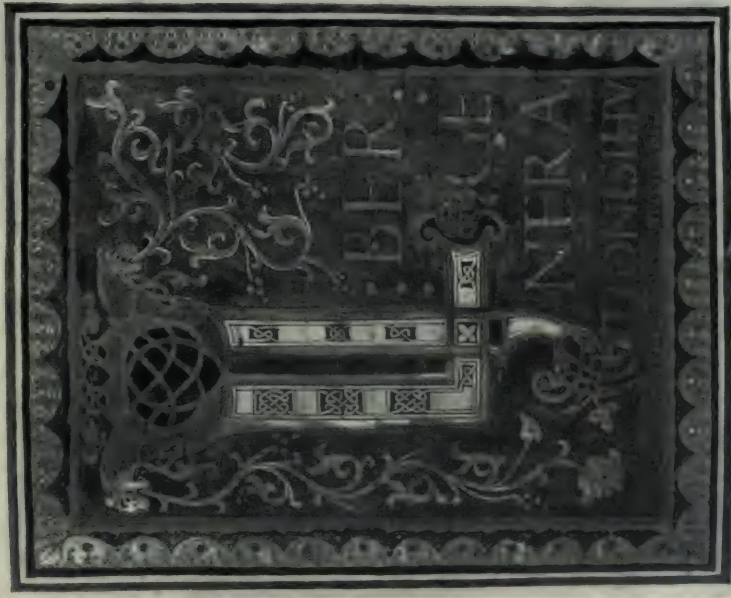
LENT BY THE DEAN AND CHAPTER OF LICHFIELD CATHEDRAL.



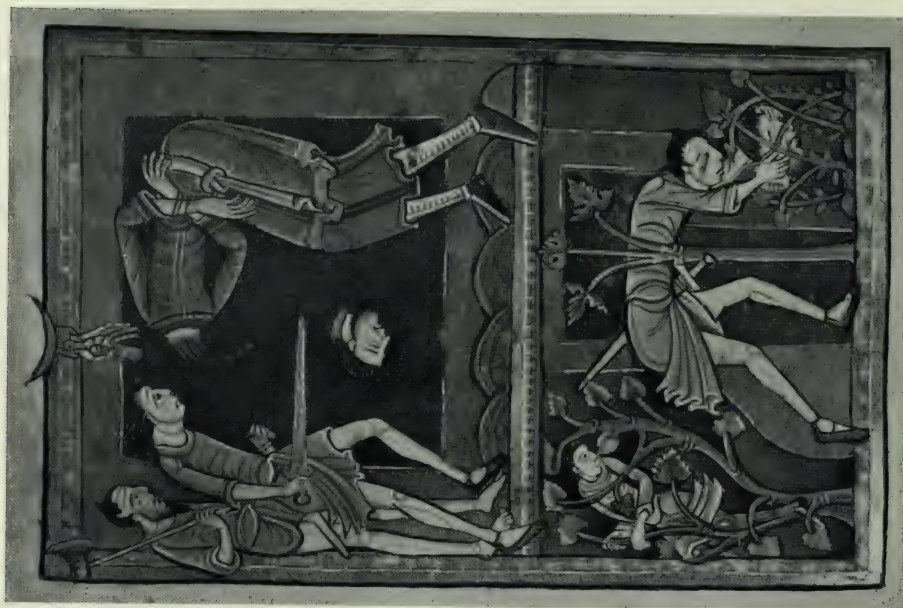
MS. ST. CHAD'S GOSPELS. DECORATED PAGE, ST. MATTHEW I., 18. CHRISTI
AUTEM GENERATIO. ANGLO-IRISH SCHOOL (LINDISFARNE GROUP); c. 700.



MS. BOOK OF THE GOSPELS, WRITTEN IN GOLD. MINIATURE OF ST. LUKE. CAROLINGIAN (SCHOOL OF RHEIMS); MID. 9TH CENTURY. LENT BY LIEUT.-COL. SIR GEORGE HOLFORD, K.C.V.O.

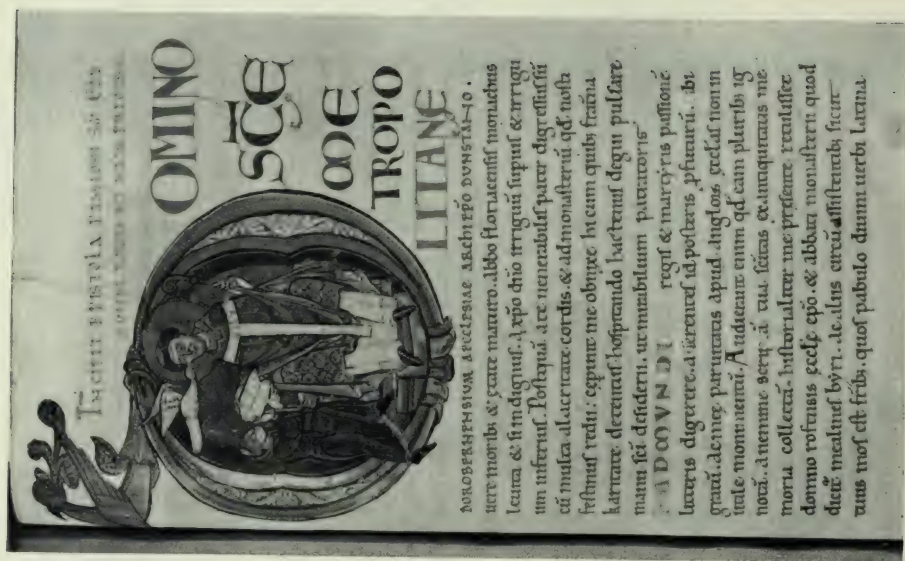


MS. BOOK OF THE GOSPELS, WRITTEN IN GOLD. OPENING PAGE OF ST. MATTHEW. CAROLINGIAN (SCHOOL OF RHEIMS); MID. 9TH CENTURY. LENT BY LIEUT.-COL. SIR GEORGE HOLFORD, K.C.V.O.



MS. LIFE OF ST. EDMUND. THE DECAPITATION OF ST. EDMUND, AND THE HIDING OF HIS HEAD. ENGLISH (BURY ST. EDMUNDS); BEGINNING OF THE 12TH CENTURY.

LENT BY LIEUT.-COL. SIR GEORGE HOLFORD, K.C.V.O.



MS. LIFE OF ST. EDMUND. MINIATURE OF ABBO, ABBOT OF FLEURY (i.e., ST. BÉNOIT-SUR-LOIRE), PRESENTING HIS BOOK TO SAINT DUNSTAN. ENGLISH; FIRST HALF OF 12TH CENTURY.

LENT BY LIEUT.-COL. SIR GEORGE HOLFORD, K.C.V.O.

LOANS (*Library*).

Lichfield, if the entry added on the first page is rightly read as "Wynsige presul." Winsy was Bishop of Lichfield from 974 to 992. The entry indicates that it came to Lichfield Cathedral during those years, and, except for a short period during the Civil War and the early part of Charles II's reign, it has remained in its possession since. The manuscript is imperfect, containing now only St. Matthew's, St. Mark's, and the first part of St. Luke's Gospel. It is written in a very fine semi-uncial hand (*Plate 41*). The opening pages of the Gospels and the "XPI autem generatio" page in St. Matthew's (*Plate 42*) are fully decorated, and in addition there are full-page miniatures of St. Mark and St. Luke, the page with a Cross to which reference has already been made, and on the other side of the same leaf outline drawings of the symbols of the four Evangelists.

The other two manuscripts were lent by Lieut.-Col. Sir George Holford, K.C.V.O., C.I.E., C.B.E. The earlier in date is a Carolingian manuscript, a Book of the Gospels, written throughout in a fine minuscule in gold. It is of the Rheims school and of the middle of the 9th century. Additions of the 15th century on three leaves at the end include the lection for St. Remigius' Day. From this we may conjecture that the MS. was then still at Rheims, and from its 18th-century binding that it probably remained there until the Revolution. Each of the twelve pages given to the Eusebian Canons has them set out between two columns, supporting a classical pediment. At the beginning of each Gospel a full-page miniature of the Evangelist is faced by a fully decorated opening page (*Plate 43*), three out of four of them on a purple ground. The other manuscript is a Bury St. Edmund's one of the first half of the 12th century. At the beginning is a series of 32 full-page miniatures illustrating the Life and Martyrdom of St. Edmund (*Plate 44, Fig. i*), and miracles that

LOANS (*Library*).

followed his death. These miniatures date from the opening of the century, and the lives of St. Edmund which follow, adorned with illuminated initials, some containing miniatures (*Plate 44, Fig. ii*), must apparently have been finished before 1135, as a later entry refers to Henry I as alive and he died in that year.

Metalwork.

LOANS to the Department included a silver mug, with London hall-mark for 1683, from Major Thorold; a Sheffield-plate cruet-épergne, and a cut-glass centre-piece for a table with Sheffield-plate mounts, from Miss M. B. Hudson; a silver badge of a Crossbowman's Guild, from Miss Grace Withall; a wrought-iron gate and railing, formerly at the Old Rectory, Enfield, from the Master and Fellows of Trinity College, Cambridge; a group of six fragments of Elizabethan jewellery found in the City of London, lent by the Trustees of the London Museum; five pieces of English silver of the 16th and 17th centuries, lent by the Worshipful Company of Goldsmiths; a silver cream-jug of 1737-8, and a bedroom candlestick by Paul Lamerie, of 1741-2, from Mr. G. C. Bower; a Dutch silver coffee-pot with wooden handle, from Mrs. Winifred C. Soames; a casket with three keys, of chiselled steel, signed Johann Balthaser Weis, given to the Archduchess Maria Theresa (d. 1780) by her father the Emperor Charles VI, formerly in the Magniac Collection, from Lady Younghusband; a Chinese silver cup and hand-warmer, from Mr. George Eumorfopoulos; and a cover of a circular box in Chinese cloisonné enamel, from Mr. E. W. Littlewood.

Paintings.

THE loan of water-colour drawings by J. M. W. Turner, R.A., from the National Gallery was augmented by six examples. Mrs. R. M. F. Huddart lent two small water-colour drawings,

LOANS (*Paintings*).

How They Met Themselves and *The Meeting at Arthur's Tomb*, by Rossetti, and one by Burne-Jones of a girl sitting in a meadow. The Misses Alma-Tadema contributed seven oil paintings by Sir Lawrence Alma-Tadema, R.A., including a self-portrait executed when he was a youth. Mr. Burton Vivian lent four oil paintings: a portrait of a lady attributed to Thomas Hudson, a view in Venice in the manner of Guardi, a *Temptation of St. Jerome*, by the younger Teniers, and a picture of *Herodias with the Head of St. John the Baptist*, by Carlo Dolci. This last-named work resembles in its general lines the painting by Carlo Dolci at Dresden, but it is larger and the composition is improved; the heads are differently posed, the lighting has been altered, and there are variations of detail. It is probably that Mr. Burton's picture is a later version than the picture at Dresden.

Mr. Thomas Bodkin contributed two drawings, one of which was a vigorous view of a boat and water at Stockholm by Anders Zorn, the celebrated etcher.

The Right Honourable Viscount Bertie, of Thame, lent three miniatures by French artists of the 19th century, viz., a portrait of Napoleon by J. B. J. Duchesne (b. 1770, d. 1855), a replica of a miniature in the Museum Collection; a portrait of the Shah of Persia by P. P. de Pommayrac (b. 1818, d. 1880); and a portrait of Napoleon III, which that monarch presented to Lord Cowley at Paris in 1856. These miniatures were welcome additions, as the French School of Miniature Painting is inadequately represented in the Museum.

Mrs. Joan Corlett lent a miniature portrait of Sir Brian Broughton, Bart., which was painted about 1660. Dr. Stuart Tidey lent one of the best-known miniatures by his late father, Alfred Tidey (b. 1808, d. 1892), viz., *White Mice*, showing a street Arab and his pets. Mr. W. B. Brodrick lent a

LOANS (*Paintings*).

miniature-painter's box, which belonged to Richard Crosse (b. 1742, d. 1810), a deaf-and-dumb artist.

Textiles.

A LARGE collection of samplers and needlework pictures and embroideries was lent by Lady St. John Hope. There are over 150 items, including specimens of purses, pin-cushions and beadwork. The dates are from the 17th to the 19th century, and they are chiefly of English origin. Miss Alice M. Lindsay lent a christening cover of red velvet, trimmed with silver lace, and two linen cushions with silk embroidery. All are English work of the late 17th or early 18th century. A large laces cover, worked with a representation of the Five Senses, English inscriptions and the date 1633, and a piece of Persian brocade weaving (probably of the 16th century), with pattern of ships, ducks and fish, were lent by Sir William Lawrence, Bart.

An embroidered English carpet of the 18th century was lent by Sir Hubert Medlicott, Bart., and exhibited, with his consent, in one of the panelled rooms of contemporary date in the Department of Woodwork. Lieut.-Col. G. B. Croft Lyons added a Spanish pile carpet of 17th or 18th century date to his collection of textiles already on loan to the Museum. Mr. Harold Wallis lent a portion of a Persian carpet, some fragments of Egyptian linen mummy-cloths, and some European costumes, chiefly belonging to the second half of the 18th century. Dr. W. L. Hildburgh, F.S.A., lent a large Asia Minor pile carpet of the 17th century, and made many additions to his loan collection of textiles obtained in Spain.

A Turkish brocade, woven with inscriptions and floral ornament, was lent by Sir Charles Marling, K.C.M.G., C.B. Further embroideries were added to Mr. A. J. B. Wace's large loan collection of needlework from the Greek Islands.

LOANS (*Textiles*).

Sir Michael Sadler lent a number of embroidered covers from Persia and Western Turkestan, and a small pile rug from Chinese Turkestan.

An important collection of cotton prints and painted fabrics from the Near East, Persia and India, was lent by Mr. G. P. Baker. Many of the specimens have been illustrated in his recent book "*Cotton Painting and Printing in the East Indies*."

The National Lace Association lent a collection of modern English bobbin lace (chiefly Devon and Bucks) and tambour work on net from Coggeshall. It is an instructive record of a native industry which is passing through difficult times at the present day.

In addition to the above, an important selection of tapestries, carpets, and embroideries was lent to the Franco-British Exhibition by the French Government. They were supplemented by loans from many English collectors. Illustrated catalogues of the Exhibition were published.

Woodwork.

DURING this year an important loan of Adam furniture was made by Sir Leicester Harmsworth. This consists of a pair of side-tables and two pairs of torchères, designed by Robert Adam for Sir Watkin Williams-Wynne's house, No. 20, St. James's Square, London. The side-tables are of carved mahogany with marble slabs; the torchères are carved, painted and gilt with rams' heads and festoons and other ornament characteristic of this style. Records exist to show that this house was built and furnished by Robert Adam during the years 1772 and 1773, so that the furniture is of considerable historical value and of great importance in the study of the evolution of English furniture.

Another loan of no little interest was that of a pair of English lacquered chairs of the time of William and Mary, lent by

LOANS (*Woodwork*).

Lieut.-Col. G. R. Heathcote. These chairs have the tall backs characteristic of the period, and are lacquered with landscape designs in the Chinese style, with the arms of Heathcote and Parker on the back.

Indian Section.

IN the *Review* for 1919 (p. 98) notice was made of a large collection of Malay gold and silversmiths' work, niello-work and weapons, lent by Mr. R. J. Wilkinson, C.M.G. During the present year, 1921, Mr. Wilkinson added still further to this interesting class of Indonesian craftsmanship by lending thirty-two examples of domestic brassware, made in the Malay Peninsula and in Sumatra. These included a perfect model in brass of a Sumatran Royal Dwelling-house (*Rumah gajah maharam*), with its adjoining Mosque (*Sursu*) and rice-barn (*Rengkiang*); also three coats-of-mail fashioned in brass, copper and steel respectively. The latter were wrought probably by the Bugis of the Celebes Island, although they belonged at one time to the Rājas of Rhio (Riau), a little island south of Singapore.

Mr. R. W. Prentice lent some excellently carved woodwork of modern date, chiefly from Kathiawar, Bombay Presidency. Perhaps the most noticeable piece is the small reproduction of the North Gateway of the Sāñchī Tope, carved in "Bombay blackwood," which has been placed beside the great cast of the East Gateway, at the top of the South Staircase in this Department. Next, the front of a Jain Shrine, of the same wood, closely carved with divine figures in the style of the temple-architecture of North Gujrat of the 11th century, of which the Surya-temple at Modhera is the characteristic type. Lastly, also from Kathiawar, a fine treasure-chest on wheels, made of *shisham*-wood, covered with perforated brass and tinsel. His remaining loans included an elaborate mantelpiece

LOANS (*Indian Section*).

with mirror of carved teak, and a gong-stand of the same wood, formed of a *Nat* and a *Bilu*. Both objects are typical examples of modern Burmese (Mandalay) workmanship.

Mr. J. A. P. Stuart, of the Burmese Education Department, lent four teak-carvings from the Thayet-Myo District of Lower Burma. One, a sculpture in wood, represents the recumbent Buddha, almost life-size, as he lay in the repose of death (*Parinirvāna*); two are images of standing *Nats*, or Celestial Lords, roughly but effectively carved, from the base of a Buddhist flag-staff (*Tagundaing*); and, finally, a pair of doors of gilt teak from an abandoned Buddhist Monastery, each also carved with a standing *Nat*, one holding an open book and the other a shell. These carvings all fall within the 17th-18th century. Mr. Stuart, furthermore, lent three bronze figures, obtained from deserted pagodas at Myothit in the Magwé District of Upper Burma. The earliest in period is the beautiful but severely modelled figure of Gautama the Buddha, seated with the right hand pointing to the ground, whence he summoned the goddess of the Earth to witness to his inviolable virtue. This work quite maintains the tradition of the Mathura School of the Gupta period, and may have been cast about the 12th century. Rather later is the bronze of the Bodhisattva Gautama, in the same attitude as the preceding, but clad in the apparel of a Prince, and possibly dating from the 15th century. The third image, a Bodhisattva holding a small fruit (? a fig) seen so frequently in the right hand of Burmese figures of Gautama, is not earlier than the 17th century. In its modelling, this figure displays very strong Chinese influences.

The loan from Miss Cecilia Day comprised a small but carefully chosen collection of stringed musical instruments of 19th-century make, mainly from South India. Of these, a large *Bin-Sitar*, with its two gourd resonators (sound-boxes)

LOANS (*Indian Section*).

painted in bright colours, a *Sitar* to match, and a finely executed *Rudra Vina* of carved wood with overlaid ivory-work, require particular notice. These instruments were collected by the late Major C. R. Day, and are all figured and described in his book on *The Music and Musical Instruments of Southern India*, of which the MS. is now in the National Art Library. It may be of interest to musicians and others, who have visited the Museum of the Royal College of Music at South Kensington, to mention that these instruments were transferred from exhibition in that Institution.

Miss Dorothy Saward lent eight Marionettes of wood, painted in very bright colours, representing grotesquely carved figures of a mountebank, a wrestler, horses, rabbits, birds and a most realistic tiger. They are quite modern and come from Mandalay, in Central Burma, where they are used either in the Puppet-shows (*Yotthé-pwé*) or as toys for the children. The humorous structure of these Marionettes, and the ingenious arrangement of their manipulating-strings, are full of suggestion for our own toy-makers.

Major W. R. Creighton contributed a strange and rare silken hanging, which he acquired during the British Mission to Lhāsa in 1904. It formed the canopy-flounce of a principal altar in the Lāmaist Temple—possibly of one dedicated to the terrible goddess Lhāmo—and may have constituted an important feature of the equipment for the Temple of a Black-Hat (*Nag-po*) Oracle. This Tibetan monastic work of the 19th century is painted with flayed human-skins, gouged eyes, viscera, demons, animals and carnivorous birds; repulsive subjects, which recall the horrible practices of the Indian Aghoris, who eat human corpses, mutilate their bodies and worship the blood-thirsty Kālī. Similar ideas, visualised in painting, may be studied in several of the Hanging Temple-Pictures (*T'ankus*) exhibited in Room V on the Upper Floor of the Indian Section.

APPENDIX A.—Report on the Museum for the year 1921.

DURING the year the galleries of the Department of Metal-work, which had been in the occupation of the Board of Education during the war, were partially redecorated, and the collections were replaced in them.

Various special exhibitions were held during the year. For two months in the spring of 1921 an exceedingly important Franco-British Exhibition of Textiles was held in the North and South Courts and the Central Court. Preliminaries had been arranged on the advent of peace by French and British Committees both in Paris and London. It included three tapestries from the famous series of the History of the Virgin, belonging to the Cathedral of Rheims; Gobelin tapestries, Savonnerie carpets and Lyonesse silk fabrics and embroideries from the Mobilier National; and a number of carpets, tapestries and embroideries, together with examples of French furniture and screens from various French and English collections. Special catalogues of the Exhibition were issued. The works sent in for the Owen Jones' Competition, organised by the Society of Arts, were on view during July and August in the Class Room of the Department. In the Department of Engraving, Illustration and Design, a collection of drawings by Mr. Fetvadjian was exhibited, giving a revelation of the extraordinary power and resource of Armenian architecture from the 6th to the 13th centuries, particularly in regard to architectural detail.

In June the Department of Engraving, Illustration and Design held an Exhibition of Models and Drawings relating to the Art of the Theatre in Past and Modern Times. In July, the same Department arranged an Exhibition of Wall-Papers and Posters.

Publications.—During the course of the year the following publications were issued or reissued :—

Catalogues.

Works by William De Morgan.

Works of J. A. McNeil Whistler. (Fourth edition.)

Drawings of Old London. (Revised edition.)

Selection of Drawings by Old Masters.

Armenian Architecture.

Circulating Collection of Water-Colour Paintings. (Third series.)

APPENDIX.

Handbook.

Chinese Art. Vol. I. (Reprinted.)

Guides.

Notes on Printing and Book-Binding.
Franco-British Exhibition of Textiles.
The Bayeux Tapestry. (Reprinted.)
Chinese Embroideries.

Portfolios.

Indian Drawings. 12 Illustrations from the Romance of Amir Hamzah.

Lists of Photographs.

Part VIII. Woodwork and Furniture.

Section A.—English.

„ B.—French.

Photographs.—5,790 photographs were sold, as against 5,820 in 1920.

Visitors and Students.—The total number of visitors to the Museum, including the Indian Section, was 1,082,414 on weekdays and 194,134 on Sundays, giving a total of 1,276,548. In 1920 the total number was 941,186, of whom 129,403 came on Sundays. There was thus an increase of 335,362 over the total of attendance of the previous year; the weekly average of attendance rose from 18,099 in 1920 to 24,549. The total number of visitors to the Indian Section was 138,768 in 1921 and 168,733 in 1920.

There was also an increase in the number of students working in the galleries, in the Library, and in the Students' Rooms attached to each Department.

The childrens' holiday classes, under the guidance of Miss E. M. Spiller, were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1921 was 10,011, and a further 516 persons were conducted in special parties, giving a total of 10,527, as against a total of 8,443 in 1920.

Circulation.—The number of works of art, books and lantern slides issued on loan to Provincial Museums, Schools of Art, Art Classes,

APPENDIX.

Secondary Schools and Training Colleges, etc., during the year is shown in the following table :—

Type of Institution.	Number.	Objects.	Paintings, Drawings and Designs.	Books.	Lantern Slides.
Museums.	88	8,904	2,184	—	135
Temporary Exhibitions	3	203	72	—	—
Schools of Art, etc. . .	222	7,019	5,157	520	7,281
Secondary Schools . .	176	883	3,012	Not eligible for books. 6	1,103
Training Colleges . .	22	332	515		170
Other Institutions . .	23	125	225		1,617
TOTAL	534	17,466	11,165	526	10,306

This shows a slight increase in the number of institutions receiving loans with a corresponding increase in the number of specimens, books and lantern slides issued, as compared with the preceding year.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1921, 1920 AND 1919.

MONTH.	WEEKDAYS.			SUNDAYS.		
	1919.	1920.	1921.	1919.	1920.	1921.
January	45,559	52,622	78,045	5,721	10,529	13,918
February	34,647	43,845	96,670	6,386	13,317	19,285
March	43,264	51,685	157,395	11,173	10,541	23,564
April	55,872	94,801	122,137	7,878	12,108	23,099
May	40,130	60,356	80,335	7,040	9,479	15,100
June	42,677	61,599	75,635	9,128	10,103	12,192
July	56,321	81,710	81,133	8,462	11,008	15,292
August	73,776	101,400	125,158	9,668	10,758	15,401
September	49,826	63,217	81,817	8,494	9,776	15,098
October	48,913	67,167	71,240	7,506	12,346	16,793
November	39,571	62,615	53,490	11,574	10,388	14,516
December	43,399	70,766	59,359	9,005	9,050	9,156
TOTAL	573,955	811,783	1,082,414	102,035	129,403	194,134

APPENDIX B.—Report on the Bethnal Green
Museum, 1921.

THE total number of visitors to the Bethnal Green Museum during 1921 was 319,378, the attendance on weekdays being 222,302 and on Sundays 97,076. Sixty school parties, with a total number of 1,236 scholars, and representing 46 schools in the district, visited the Museum for purposes of study.

